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THE MUSICAL CASKET;

A SELECTION OF THE MOST

POPULAR AIRS, DUETS, GLEES, MADRIGALS, &c.

TO WHICH ARE ADDED

THE GLEN COLLECTION
OF SCOTTISH MUSIC

Presented by Lady Dorothea Ruggles-
Brise to the National Library of Scotland,
in memory of her brother, Major Lord
George Stewart Murray, Black Watch,
killed in action in France in 1914.

28th January 1927.

FINAL SONGS,

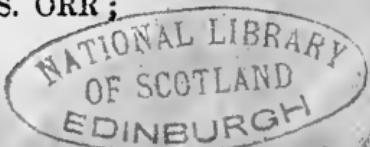
SLY FOR THE WORK

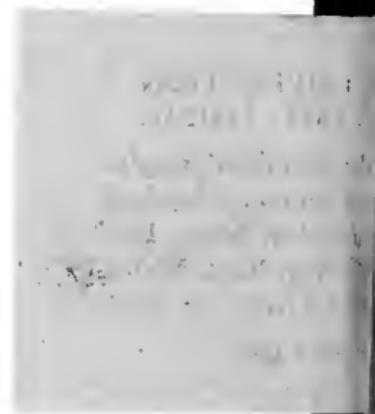
SERIES.

BURGH:

T. & W. McDOWALL, AND OLIVER & BOYD; LONDON: W. S. ORR;
GLASGOW: J. MCLEOD; ABERDEEN: W. MITCHELL.

MDCCXLII.





THE

Glen 38

SICAL CASKET;

A SELECTION OF THE MOST

AIRS, DUETS, GLEES, MADRIGALS, &c.

TO WHICH ARE ADDED

SEVERAL ORIGINAL SONGS,

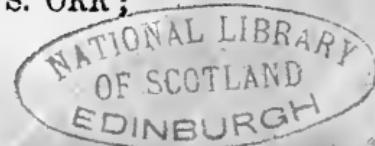
COMPOSED EXPRESSLY FOR THE WORK

FIRST SERIES.

EDINBURGH:

DOWALL, AND OLIVER & BOYD; LONDON: W. S. ORR;
ASGOW: J. MCLEOD; ABERDEEN: W. MITCHELL.

M D C C C X L I I .





THE
MUSICAL CASKET.

BURNS.

AULD LANGSYNE.

Trio.

1st.
Voice.



2nd.
Voice.



3rd.
Voice.



AULD LANGSYNE (Continued.)

A musical score for 'Auld Langsyne' featuring four staves of music. The first two staves begin with a treble clef, a key signature of one sharp, and a common time signature. The lyrics for these staves are:

auld ac-quaint - ance be for - got, And days o' lang - syne.

The next two staves begin with a bass clef, a key signature of one sharp, and a common time signature. The lyrics for these staves are:

For auld lang - syne, my dear; For auld lang - syne; We'll

AULD LANGSYNE (Continued.)

A musical score for 'Auld Langsyne' featuring three staves of music. The top staff uses a treble clef, the middle staff an alto clef, and the bottom staff a bass clef. The key signature is G major (one sharp). The lyrics are written below the notes:

tak a cup o' kind-ness yet, For auld lang syne.

We twa hae run about the braes,
And pu'd the gowans fine;
But we've wandered mony a weary fit,
Sin' auld langsyne.
For auld langsyne, &c.

twa hae paidled in the burn,
Whan simmer days were prime;
But seas between us braid hae roar'd,
Sin' auld langsyne.
For auld langsyne, &c.

And there's a hand, my trusty feire,
And gies a hand o' thine,
And we'll toom the cup to friendship's growth,
And auld langsyne.
For auld langsyne, &c.

And surely ye'll be your pint-stoup,
As sure as I'll be mine,
And we'll tak a right guid willie waught,
For auld langsyne.
For auld langsyne, &c.

MY AIN FIRESIDE.

DUET FOR EQUAL VOICES

1st.
Voice.

I hae seen great anes, and sat in great ha's, 'Mang lords & 'mang ladies a'

2nd.
Voice.

covered wi' braws; But a sight sae de-light-fu' I trow I ne'er spied. As the

bonnie blythe blink o' my ain fire-side. My ain fire-side, my

ain fire-side, As the bonnie blythe blink o' my ain fire - side.

Ance mair, heaven be praised ! round my ain heartsome
ingle,

Wi' the frien's o' my youth I cordially mingle ;
Nae force now upon me, to seem wae or glad,
I may laugh when I'm merry, or sigh when I'm sad.
My ain fireside, my ain fireside,
O sweet is the blink o' my ain fireside.

Nae falsehood to dread, nae malice to fear,
But truth to delight me, and kindness to cheer,
O' a' roads to pleasure that ever were tried,
There's nae half so sure as ane's ain fireside.
My ain fireside, my ain fireside.
O sweet is the blink o' my ain fireside.

BUSK YE, BUSK YE, MY BONNIE BRIDE.

DUET.

Treble. {

Tenor. {

{

{

* In the songs which are arranged for two or more voices, those parts marked Treble *must* be sung by female, and those marked Tenor by male voices.

BUSK YE, BUSK YE (Continued.)

7

The musical score consists of three staves of music in G major, indicated by a treble clef and a key signature of one sharp. The first staff begins with a whole note followed by a half note. The lyrics "bonnie bonnie bride, Where gat ye that win - some mar - row?" are written below the notes. The second staff begins with a half note followed by a whole note. The lyrics "I got her where I darena weel be seen, Pu' - ing the birks" are written below the notes. The third staff begins with a half note followed by a whole note. The lyrics "on the braes o' Yar - row." are written below the notes.

Weep not, weep not, my bonnie bonnie bride ;
Weep not, weep not, my winsome marrow ;
Nor let thy heart lament to leave
Pu'ing the birks on the braes o' Yarrow.
Why does she weep, thy bonnie bonnie bride ?
Why does she weep thy winsome marrow ?
And why dare ye nae mair weel be seen
Pu'ing the birks on the braes o' Yarrow ?

Lang maun she weep, lang maun she maun she w
Lang maun she weep with dule and sorrow ;
And lang maun I nae mair weel be seen,
Pu'ing the birks on the braes o' Yarrow ;
For she has tint her lover lover dear,
Her lover dear, the cause o' sorrow ;
And I hae slain the comeliest swain
That e'er pu'd birks on the braes o' Yarrow.

STRATHFILLAN.

SAME AIR.

By Fillan's wild and lonely streams
She dwells, the angel of my fancy,
The lustre from her eye that beams
Proclaims the maid, my lovely Nancy.
Her locks are of the raven's hue,
And fair her face as smiling morning,
When every rosebud's wet wi' dew,
And sun beams hill and vale adorning.

Whene'er she treads Strathfillan's vale,
More sweetly sounds the gurgling fountain,
More balmy breathes the evening gale,
More bright the moon looks o'er the mountain
And when her tongue's attuned to love,
Or full the tear of pity swelling,
The blest above can only prove
The raptures in my bosom swelling.

THE BANKS O' DOON.—DUET FOR EQUAL VOICES.

9

1st. Voice. {

Ye banks and braes o' bon - nie Doon, How can ye bloom sae

2nd. Voice. {

fresh and fair? How can ye chant, ye lit - tie birds, And

{

I sae wea - ry fu' o' care? Thou'l break my heart, thou

{

THE BANKS O' DOON (Continued.)

A musical score for 'The Banks o' Doon' in G major, 2/4 time. The score consists of three staves of music with corresponding lyrics below them.

The first staff begins with a treble clef, a key signature of one sharp, and two measures of music. The lyrics are: "war - bling bird, That wan - tons through the flow'r - ing thorn; Thou".

The second staff begins with a treble clef, a key signature of one sharp, and two measures of music. The lyrics are: "mind'st me o' de - part - ed joys, De - part - ed nev - er".

The third staff begins with a treble clef, a key signature of one sharp, and two measures of music. The lyrics are: "to re - turn.". The music concludes with a final measure on the fourth staff, which is mostly blank except for a single note at the beginning.

Oft ha'e I rev'd by bonnie Doon,
 To see the rose and woodbine twine ;
 And ilka bird sang o' its love,
 And fondly sae did I o' mine.
 Wi' lightsome heart I pu'd a rose,
 Fu' sweet upon its thorny tree ;
 But my fause lover stole my rose,
 But ah ! he left the thorn wi' me.

 Ye roses, blaw your bonnie blooms,
 And draw the wild birds by the burn ;
 For Luman promis'd me a ring,
 And ye maun aid me should I mourn.

Ah ! na, na, na, ye need nae mourn,
 My een are dim and drowsy worn ;
 Ye bonnie birds, ye needna sing,
 For Luman never can return.

 My Luman's love, in broken sighs,
 At dawn o' day by Doon ye'se hear,
 And mid-day, by the willow green,
 For him I'll shed a silent tear ;
 Sweet birds, I ken ye'll pity me,
 And join me wi' a plaintive sang,
 While echo wakes, and joins the manna
 I mak for him I lo'ed sae lang.

HAD I A HEART FOR FALSEHOOD FRAMED. DUET FOR EQUAL VOICES.

1st.
Voice2nd.
Voice

The musical notation consists of two staves of music. The top staff is in common time (indicated by a 'C') and has a key signature of one sharp (F#). The bottom staff is also in common time and has a key signature of one sharp (F#). The lyrics are written below the notes. The first line of lyrics is: 'friends in all the aged you'll meet, And lov - ers in the young.' The music features eighth and sixteenth note patterns.

But when they learn that you have blest
 Another with your heart,
 They'll bid aspiring passion rest,
 And act a brother's part.

Then, lady, dread not their deceit,
 Nor fear to suffer wrong ;
 For friends in all the aged you'll mee*
 And lovers in the young.

DARK CLOUDS ARE HOVERING ROUND ME.

SAME AIR.

DARK clouds are hovering round me,
 With all their train of care :
 A thousand woes surround me,
 Drear shadows of despair !
 But what are they ?—a richer gem
 Shines radiant from above :
 It throws its sunshine over them ;
 And oh !—that light is Love !

Then why should cares alarm me,
 Though adverse fortune reign ?
 Why frowns of woe disarm me ?
 Why sorrow give me pain ?
 For what are all ?—a richer gem
 Shines radiant from above :
 It throws its sunshine over them ;
 And oh !—that light is Love !

ONE morning very early,
 One morning in the spring,
 I heard a maid in bedlam,
 Who mournfully did sing ;
 Her chains she rattled on her hands,
 While sweetly thus sung she :—
 I love my love, because I know
 My love loves me.

O cruel were his parents,
 Who sent my love to sea,
 And cruel cruel was the ship
 Which bore my love from me !
 Yet I love his parents, since they're his,
 Although they've ruined me ;
 And I love my love, because I know
 My love loves me.

O should it please the pitying powers
 To call me to the sky,
 I'd claim a guardian angel's charge,
 Around my love to fly.
 To guard him from all dangers
 How happy should I be !
 For I love my love, because I know
 My love loves me.

I'll make a strawy garland,
 I'll make it wond'rous fine,
 With roses, lilies, daisies,
 I'll weave the eglantine,
 And I'll present it to my love,
 When he returns from sea,
 For I love my love, because I know
 My love loves me.

O if I were a little bird,
 To build upon his breast ;
 Or if I were a nightingale,
 To sing my love to rest :
 To gaze upon his lovely eyes
 All my reward should be,
 For I love my love, because I know
 My love loves me.

O if I were an eagle,
 To soar into the sky,
 I'd gaze around with piercing eyes
 Where I my love might spy ;
 But, ah ! unhappy maiden,
 That love you ne'er shall see !
 Yet I love my love, because I know
 My love loves me.

COMIN' THROUGH THE RYE.—DUET FOR EQUAL VOICES.

15

The musical score consists of four staves of music for two equal voices. The top two staves are for the 1st Voice and the bottom two are for the 2nd Voice. The music is in common time, with a key signature of one sharp (F#). The notes are primarily eighth notes with occasional sixteenth-note patterns. The lyrics are written below each staff.

1st. Voice.

If a body meet a body comin' thro' the rye, If a body

2nd. Voice.

kiss a body, need a body cry? Every lassie has her laddie,

Nane, they say, hae I! Yet a' the lads they smile at me, When comin' through the rye.

Amang the train there is a swain
 I dearly lo'e mysel';
 But whar's his hame, or what's his name,
 I dinna care to tell.

If a body meet a body
 Comin' frae the town,
 If a body greet a body,
 Need a body frown ?

Ev'ry lassie has her laddie,
 Nane they say hae I !
 Yet a' the lads they smile at me,
 When comin' through the rye.

Amang the train there is a swain
 I dearly lo'e mysel';
 But whar's his hame, or what's his name,
 I dinna care to tell.

OH ! DINNA ASK ME GIN I LO'E YE.

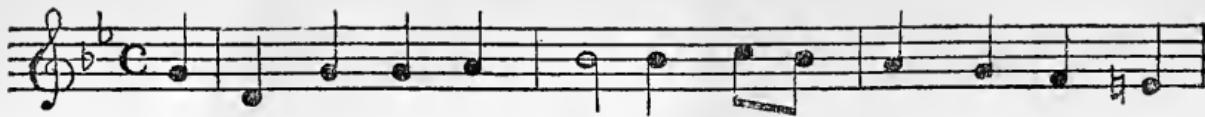
SAME AIR.

Oh ! dinna ask me gin I lo'e ye,
 'Deed I darena tell ;
 Dinna ask me gin I lo'e ye,
 Ask it o' yourself.
 Oh ! dinna look sae aft at me,
 For oh ! ye weel may trow,
 That when ye look sae sair at me,
 I darena look at you.

An' when ye gang to yon braw town,
 And bonnier lasses see,
 O, Jamie ! dinna look at them,
 For fear ye mind na me.
 For I could never bide the lass,
 That ye lo'e mair than me ;
 And O I'm sure my heart would break
 Gin ye proved false to me.

JOHN ANDERSON MY JO.

17



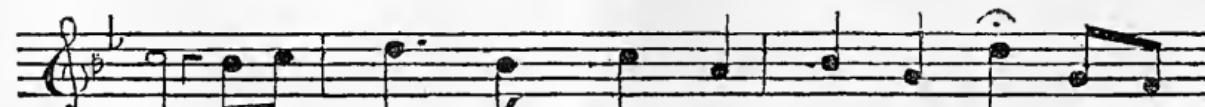
John An - der - son, my jo, John, When we were first ac -



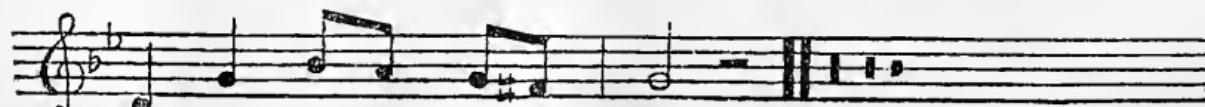
quent, Your locks were like the raven, Your bon - nie brow was



brent; But now your brow is bald, John, Your locks are like the



snaw, But bless - ings on your fros - ty pow, John



An - der - son, my jo.

John Anderson, my jo, John,
 We clamb the hill thegither,
 And mony a canty day, John,
 We've had wi' ane anither ;

Now we maun totter down, John,
 But hand in hand we'll go,
 And we'll sleep thegither at the foot,
 John Anderson, my jo.

The following verses appeared in a respectable publication as the production of Burns, but in later editions of his works they are omitted.

John Anderson, my jo, John,
 I wonder what ye mean,
 To rise sae early in the morn,
 And sit sae late at e'en ;
 Ye'll blear out a' your een, John,
 And why should ye do so ?
 Gang sooner to your bed at e'en,
 John Anderson, my jo.

John Anderson, my jo, John,
 When nature first began
 To try her canny hand, John,
 Her master-piece was man ;
 And you amang them a', John,
 Sae trig frae tap to toe,
 She proved to be nae journeyman,
 John Anderson, my jo.

John Anderson, my jo, John,
 Ye were my first conceit,
 And ye need na think it strange, John,
 That I ca' ye trim and neat ;
 Though some folks say ye're auld, John,
 I never think ye so,
 But I think ye're aye the same to me,
 John Anderson, my jo.

John Anderson, my jo, John,
 We've seen our bairns' bairns,
 And yet, my dear John Anderson,
 I'm happy in your arms ;
 And sae are ye in mine, John,
 I'm sure ye'll ne'er say no,
 Though the days are gane that we have seen,
 John Anderson, my jo.

John Anderson, my jo, John,
 What pleasure does it gi'e,
 To see sae many sprouts, John,
 Spring up 'tween you an' me ;
 And ilk a lad and lass, John,
 In our footsteps to go,
 Makes perfect heaven here on earth,
 John Anderson, my jo.

John Anderson, my jo, John,
 Our siller ne'er was rife,
 And yet we ne'er saw poverty,
 Sin' we were man and wife ;
 We've aye haen bit and brat, John,
 Great blessings here below,
 And that helps to keep peace at hame,
 John Anderson, my jo.

John Anderson, my jo, John,
 The world lo'es us baith ;
 We ne'er spak ill o' neibours, John,
 Nor did them ony skaith ;

To live in peace and quietness
 Was a' our care, ye know,
 And I'm sure they'll greet when we are dead,
 John Anderson, my jo.

John Anderson, my jo, John,
 Frae year to year we've past,
 And soon that year maun come, John,
 Will bring us to our last ;
 But let na that affright, John,
 Our hearts were ne'er our foe,
 While in innocent delight we've live'd,
 John Anderson, my jo.

John Anderson, my jo, John,
 And when the time is come,
 That we, like ither auld folk, John,
 Maun sink into the tomb,
 A motto we will hae my John,
 To let the world know,
 We happy lived, contented died,
 John Anderson, my jo.

BONNIE WEE THING.

DUET.

The musical score consists of three staves of music for two voices: Treble and Tenor. The music is in common time, with a key signature of one sharp (F#). The vocal parts are separated by a brace. The lyrics are written below the notes.

Trebl. {
Ten. {

Bon - nie wee thing, can - nie wee thing, Love - ly wee thing,
wast thou mine, I would wear thee in my bo - som,
Lest my jew - el I should tine. Wish - ful - ly I

BONNIE WEE THING (Continued.)

21

The image shows three staves of musical notation for a single instrument, likely a fife or flute, in common time (indicated by 'C'). The key signature is G major (one sharp). The music consists of three distinct sections, each starting with a repeat sign and ending with a double bar line. The lyrics are written below the notes.

look and lan - guish, In that bon - nie face o' thine;

And my heart it stounds wi' an - guish, Lest my wee thing

be na mine.

Wit and grace, and love and beauty,
 In ae constellation shine ;
 To adore thee is my duty,
 Goddess o' this soul o' mine.

Bonnie wee thing, cannie wee thing,
 Lovely wee thing, wast thou mine.
 I would wear thee in my bosom,
 Lest my jewel I should tine.

TAK' YOUR AULD CLOAK ABOUT YE.



In win - ter, when the rain rain'd cauld, And frost and snaw on



il - ka hill, And Boreas wi' his blasts sae bauld, Was



threat'nin' a' our kye to kill: Then Bell, my wife, wha woes nae strife, She

said to me richt has - ti - lie, Get up, gude - man, save
 Crum - mie's life, And tak' your auld cloak a - bout ye.

My Crummie is a usefu' cow,
 And she is come o' a gude kin';
 Aft has she wet the bairns' mou',
 And I am laith that she should tine :
 Get up, gudeman, it is fu' time,
 The sun shines frae the lift sae hie;
 Sloth never made a gracious end ;
 Gae, tak your auld cloak about ye.

My cloak was ance a gude grey cloak,
 When it was fitting for my wear ;
 But now it's scantly worth a groat,
 For I have worn't this thretty year :
 Let's spend the gear that we hae won,
 We little ken the day we'll die ;
 Then I'll be proud, sin' I hae sworn
 To } * a new cloak about me.

In days when our King Robert rang,
 His trews they cost but half a croun ;
 He said they were a groat owre dear,
 And ca'd the tailor thief and loon :
 He was the king that wore a croun
 And thou the man o' laigh degree :
 It's pride puts a' the country doun ;
 Sae take thy auld cloak about ye.

Ilka land has its ain lauch,
 Ilk kind o' corn has its ain hool ;
 I think the world is a' gane wrang,
 When ilka wife her man wad rule :
 Do ye no see Rob, Jock, and Hab,
 As they are girded gallantlie,
 While I sit hurklin i' the asse ?—
 I'll hae a new cloak about me.

Gudeman, I wat it's thretty year
 Sin' we did ane anither ken ;
 And we hae had atween us twa
 Of lads and bonnie lasses ten :
 Now they are women grown and men,
 I wish and pray weel may they be ;
 If you would prove a gude husband,
 E'en tak your auld cloak about ye.

Bell, my wife, she lo'es nae strife,
 But she would guide me, if she can ;
 And, to maintain an easy life,
 I aft maun yield, though I'm gudeman :
 Nocht's to be gain'd at woman's hand,
 Unless ye gie her a' the plea ;
 Then I'll leave aff where I begun,
 And tak my auld cloak about me.



Saw ye my wee thing? saw ye my ain thing? Saw ye my true love down on yon lea?



Cross'd she the meadow yes-treen at the gloaming? Sought she the burnie where



flowers the haw tree? Her hair it is lint-white, her skin it is milk-white,



Dark is the blue o' her saft rolling e'e; Red, red her ripe lips, and



sweet-er than roses! Where could my wee thing wander frae me?

I saw nae *yur* wee thing, I saw nae your ain thing,
 Nor saw I your true love down by yon lea;
 But I met wi' my bonnie thing late in the gloaming,
 Down by the burnie where flowers the haw-
 tree;
 Her hair it was lint-white, her skin it was milk-
 white,
 Dark was the blue o' her saft rolling e'e;
 Red were her ripe lips, and sweeter than roses—
 Sweet were the kisses that she gave to me.

It was nae my wee thing, it was nae my ain thing,
 It was nae my true love ye met by the tree:
 Proud is her leal heart, modest her nature,
 She never lo'ed ony till ance she lo'ed me.
 Her name it is Mary, she's frae Castle-cary,
 Aft has she sat when a bairn on my knee.
 Fair as your face is, were't fifty times fairer,
 Young bragger, she ne'er wad gie kisses to *yne*.

It was then your Mary, she's frae Castle ~~cary~~,
 It was then your true love I met by the tree;
 Proud as her heart is and modest her nature,
 Sweet were the kisses that she gave to me.
 Sair gloom'd his dark brow, and blood-red his cheek
 grew,
 Wild flashed the fire frae his wild rolling e'e;
 Ye'se rue sair this morning your boasts and your
 scorning,
 Defend ye, fause traitor, fu' loudly ye lie.

Away wi' beguiling, cried the youth smiling—
 Off went the bonnet, the lint-white locks flee,
 The belted plaid fa'ing, her white bosom shawing,
 Fair stood the loved maid wi' the dark rolling e'e.
 Is it my wee thing, is it my ain thing,
 Is it my true love here that I see?
 O Jamie forgie me, your heart's constant to me,
 I'll never mair wander, dear laddie, frae thee.

On the banks o' the burn, while I pensively wander,
The mavis sings sweetly, unheeded by me;
I think on my lassie, her gentle, mild nature;
I think on the smile o' her bonnie black e'e.
When heavy the rain fa's, and loud, loud the wind
blaws,
An' simmer's gay cleedin' drives fast frae the
tree;
I heedna the win' nor the rain, when I think on
The kind, lovely smile o' my lassie's black e'e.

When swift as the hawk, in the stormy November,
The cauld Norlan' win' ca's the drift o'er the
lea;
Though bitin' its blast, on the side o' the mountain,
I think on the smile o' her bonnie black e'e.

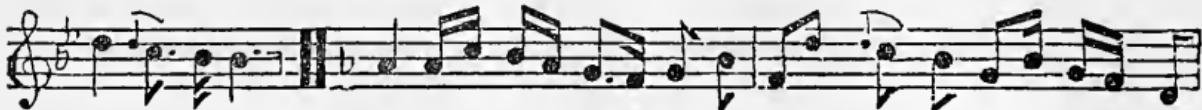
When thin twinklin' sternies announce the grey
gloamin';
When a' round the ingle, sae cheery to see;
Then music delightfu', saft on the heart stealin',
Minds me o' the smile o' her bonnie black e'e.

When jokin' and laughin', the lave they are merry,
Though absent my heart, like the lave I maun
be;
Sometimes I laugh wi' them, but oft I turn dowie,
And think on the smile o' my lassie's black e'e.
Her lovely fair form frae my mind's away never;
She's dearer than a' this hale warld to me;
And this is my wish, may we never sever,
Till death close the blink o' her love beaming
e'u.

THE FLOWERS OF THE FOREST.



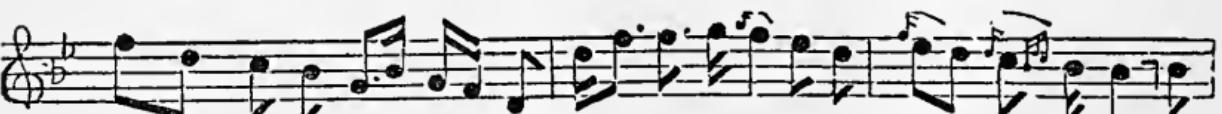
I've seen the smiling o' for - tune be - guil - ing, I've tasted her pleasures and



felt their decay; Sweet was her blessing, and kind her ca - ress - ing, But



now they are fled, fled far away: I've seen the fo - rest a -



dead - ed the foremost, Wi' flowers o' the fairest, baith pleas - ant and gay; Sae



bonny was their blooming, their scent the air per - fum - ing; But



I've seen the morning wi' gold the hills adorning,
And loud tempests roaring before parting day ;
I've seen Tweed's silver streams glittering in the
sunny beams,
Grow drumly and dark as they roll'd on their way.

O ! fickle fortune, why this cruel sporting ?
O ! why still perplex us poor sons of a day ?
Thy frowns cannot fear me, thy smiles cannot cheer
me,
Since the flowers o' the forest are a' wed away.

* THE FLOWERS OF THE FOREST.

SAME AIR.

I've heard a lilting, at our ewes' milking,
Lasses a-lilting before the break o' day ;
But now there's a moaning on ilka green loaning,
That our braw foresters are a' wed away.
At buchts, in the morning, nae blythe lads are
scorning;
The lassies are lonely, dowie, and wae ;

Nae daffin, nae gabbin, but sighing and sabbing ;
Ilk ane lifts her leglen, and hies her away.
At e'en, in the gloaming, nae swankies are roaming
'Mang stacks, wi' the lassies at bogle to play ;
But ilk maid sits drearie, lamenting her dearie,—
The flowers of the forest are a' wed away.

* This song was written by the sister of Sir Gilbert Elliot, upon the battle of Flodden, where King James IV. and the flower of his army were slain.

THE FLOWERS OF THE FOREST (Continued.)

In har'st, at the shearing, nae younkers are jeering;
 The bandsters are runkled, lyart and grey;
 At fairs or at preaching, nae wooing, nae fleeching,
 Since our braw foresters are a' wed away.
 O dool for the order, sent our lads to the border!
 The English for ance, by guile won the day;

The flowers of the forest, that ayeshone the foremost,
 The prime of the land now lie cald in the clay.
 We'll hear nae mair lilting at the ewes' milking,
 The women and bairns are dowie and wae,
 Sighing and moaning on ilka green loaning,
 Since our braw foresters are a' wed away.

LOGIE O' BUCHAN.

1st. Voice. {

2nd. Voice. {

sma', They have taen a-wa Jamie the flow'r o' them a'. He said think na lang

lassie tho' I gang a - wa', For I'll come and see thee in spite o' them s'

O Sandy has owsen, has gear, and has kye,
A house and a haddin, and siller forbye ;
But I'd tak my ain lad wi' his staff in his hand,
Before I'd hae him wi' his houses and land.

He said think na lang lassie tho' I gang awa',
For I'll come and see thee in spite o' them a'.

My daddy looks sulky, my minny looks sour,
They frown upon Jamie because he is poor ;
But daddy and minny although that they be,
There's nane o' them a' like my Jamie to me.

He said think na lang lassie tho' I gang awa',
For I'll come and see thee in spite o' them a'

I sit on my creepie, and spin at my wheel,
And think on the laddie that lo'ed me sae weel;
He had but ae sixpence, he brak it in twa,



JAMES BALLANTINE.

AULD Willie Nairn, the last Laird o' the Mint,
Had an auld farrant pow, an' auld farrant thoughts
in't;
There ne'er was before sic a bodie in print,
As auld Willie Nairn the last Laird o' the Mint:
So list and ye'll find ye hae muckle to learn,
An' ye'll still be but childer to auld Willie Nairn.

Auld Nanse, an auld maid, kept his hous clean and
happy,
For the body was tidy, though fond o' a drappy;
An' ayewhen the Laird charged the siller-taed cappy,
That on great occasions made ca'ers aye nappy,
While the bicker gaed round, Nanny aye got a
sharin'-

There are few sic like masters as auld Willie Nairn.

He'd twa muckle tabbies, ane black and ane white,
That purred by his side, at the fire, ilka night,
And gaz'd in the embers wi' sage-like delight,

And he gied me the half o't when he gaed awa'.
But simmer is coming, cauld winter's awa',
And he'll come and see me in spite o' them a'.

THE LAST LAIRD O' THE MINT.

SAME AIR.

While he ne'er took a meal, but they baith gat a bite;
For baith beast an' bodie aye gat their fullsairin'—
Hecould ne'er feed alane, couthy auld Willie Nairn.

He had mony auld queer things, frae queer places
brought,—

He had rusty auld swords, whilk Ferrara had wrought,
He had axes, wi' whilk Bruce an' Wallace had fought,
An' auld Roman bauchles, wi' auld baubees bought;
For aye in the Cowgate, for auld nick-nacks starin',
Day after day, daundered auld sage Willie Nairn.

There are gross gadding gluttons and pimping wine-
bibbers,

That are fed for their scandal, and called pleasant
fibbers;

But the only thanks Willie gaethem for their labours,
Were, 'We cam nae here to speak ill o' our nei'bours.'
O ! truth wad be bolder, an' falsehood less darin',
Gin ilk ane wad treat them like auld Willie Nairn.

His snaw-flaket locks, an' his lang pouthered queu,
 Commanded assent to ilk word frae his mou';
 Though a leir in his e'e, an' a lurk in his brow,
 Made ye ferlie gin he thought his ain stories true;
 But he minded o' Charlie when he'd been a bairn,
 An' wha but Bob Chambers could tbraw Willie
 Nairn.

Gin ye speered him anent ony auld hoary house,
 He cocked his head heigh, an' he set his staff crouse,
 Syne gazed through his specks, till his heart-strings
 brak loose,
 Then, 'mid tears, in saft whispers wad scarce wauk
 a mouse,
 He told ye some tale o't, wad mak your heart
 yearn,
 To hear mair auld stories frae auld Willie Nairn.

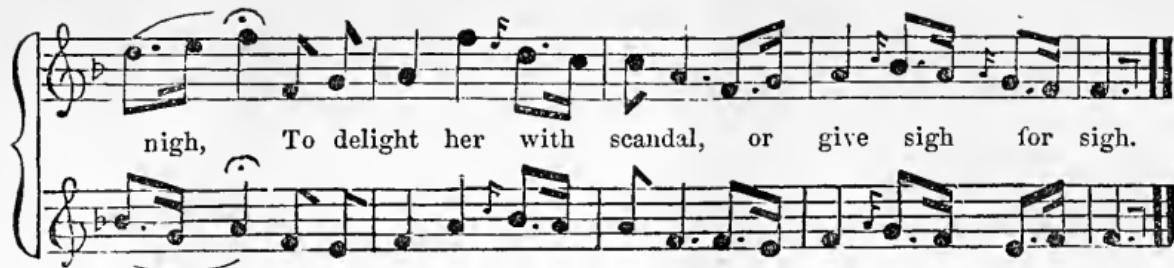
E'en wee snarling dogs gae a kind yowffin' bark,
 As he daundered down closes baith ourie and dark:
 For he kend ilk a door stane and auld warld mark,
 An' even amid darkness his love lit a spark;
 For mony sad scene that wad melted cauld airn,
 Was relieved by the kind heart o' auld Willie
 Nairn.

The laddies ran to him to red ilka quarrel,
 An' he southered a' up wi' a snap or a farl;
 While vice that had daured to stain virtue's pure
 laurel,
 Shrunk, cowed, frae the glance o' the stalwart auld
 earl;
 Wi' the weak he was wae, wi' the strong he was
 stern—
 For dear, dear was virtue to auld Willie Nairn.
 To spend his last shilling auld Willie had vowed;
 But ae stormy night, in a coarse rauchin rowed,
 At his door a wee wain skirled lusty an' loud,
 An' the laird left him heir to his lands an' his gowd:
 Some are fond o' a name, some are fond o' a cairn,
 But auld Will was fonder o' young Willie Nairn.
 O ! we'll ne'er see his like again, now he's awa'!
 There are hunders mair rich, there are thousands
 mair braw;
 But he gae a' his gifts, an' they whiles werena sma',
 Wi' a grace made them lightly on puir shouthers fa';
 An' he gae in the dark, when nae rude e'e was
 glarin'—
 There was deep hidden pathos in auld Willie Nairn.

1st. Voice. { She's the last maid of ma - ny, left bloom - ing a -

2nd. Voice. { lone, All her love - ly com - pan - ions are mar - ried and

{ gone; No maid of her stand - ing, no old one is



I'll not leave thee, thou lone one ! to pine at thy
seam,

Since thy cronies are married, let's marry like
them ;

Thus fondly I'll clasp thee, old girl ! to my breast,
And vow that no young one could make me so blest.

'Tis wisdom to marry when linens decay,
And the buttons from shirt-necks and wrists drop
away ;

When old things want mending, and can't be put
on,

Oh ! who would inhabit a garret alone ?

GROVES OF BLARNEY.

SAME AIR.

THE groves of Blarney they are most charming,
All by the purling of sweet silent brooks,
All deck'd with roses which spontaneous grow there,
Planted in order by the sweet rocks.

'Tis there you'll see the sweet carnation,
The blooming pink, and the blushing rose,
The duffy down dilly, besides the colly
Flowers that fill the sweet rock close.

'Tis Lady Jeffers that owns this station,
Like Alexander, or Helen fair;
There's not one commander throughout this nation,
For emulation can with her compare.

There's castles round her, which no nine pounder
Would dare for to enter this place of strength ;
But Oliver Cromwell he did it pommel,
And made a breach in its battlements.

There's gravel walks there for contemplation,
And conversation in sweet solitude ;
'Tis there the lover may hear the dove, or
The gentle plover in the afternoon.

And if a young lady would be so engaging,
As for to take a walk on their shady bowers ;
'Tis there her lover, he might transport her
To some dark forth underneath the flowers.

'Tis there the cave where no daylight enters,
But cats, rats, and badgers, for ever breed ;
And moss by nature, which makes it sweeter
Nor a coach and six, or a bed of down.

'Tis there the lakes well stored with perchies,
And comely eels all in the verdant mud,
Besides the leeches, and the groves of beeches,
All standing up in order for to guard the flood.

Oh ! there's many a fletcher in the kitchen,
With maids a sleekin in the open air ;
Oh ! the bread and turkey, and the beef and whisky,
Faith, they'd make you frisky if you were but there.

'Tis there you'll see Peg Murphy's daughter
A poking praties before the door,
With Nancy Casey, and Aunt Delany,
All blood relations to my Lord Donoughmore.

Oh ! there's to grace'm, this noble place in,
All heathen goddesses so fair ;
Bold Neptune, Plutarch, and Nicodemus,
All mother naked in the open air.

So now to finish this brief narration,
Which I have not the geni for to entwine,
But was I Homer or Nebuchadnezzar,
'Tis in every feature that I'd make it shine.

Sweet spirit! while life has an impulse thou'l be
 In sorrow and sadness an angel to me ;
 Be mine as I'm thine, let's be mutually blest,
 As the love-warbling songsters that watch their
 green rest.

Come hither ! to sink on my bosom—for thou,
 Thou only shalt welcome the poet's first vow ;
 His truth shall be met by thy truth—thou alone
 Can'st judge of its purity, sweet ! by thine own.

My name and my glory are waiting on thee,
 My heart melts in thine—my saint wilt thou be,
 My hope, and my heaven, my being, my bliss ?
 Joy-giver—what joy can't thou give more than this ?

My heart is thy temple, and, living or dead,
 Thy light on its altars will ever be shed ;
 And death, when it flings the poor ruin to clay,
 Shall rescue thy name from the wrecks of decay.

ROY'S WIFE OF ALDIVALOCH.

TRIO.

1st. Treble. {

Roy's wife of Al - di - va - loch, Roy's wife of Al - di - val - loch,

2nd. Treble. {

Bass. {

The musical score consists of two staves of music in common time, key of G major (indicated by a 'G' and a sharp sign). The first staff begins with a treble clef, and the second staff begins with a bass clef. The music features eighth-note patterns and rests. The lyrics are integrated into the music, appearing below the notes. The first section of lyrics is:

Wat ye how she cheated me, As I came o'er the braes o' Balloch.

The second section of lyrics is:

She vow'd, she swore she wad be mine, She said she lo'ed me best of ony ; But

A musical score for 'Roy's Wife' featuring two staves of music with lyrics. The music is in common time, key signature of one sharp, and consists of eighth and sixteenth note patterns. The lyrics are:

oh! the fickle faithless quean, She's ta'en the carle, and left her John - nie.
Roy's wife of Al - di - val - loch, Roy's wife of Al - di - val - loch,

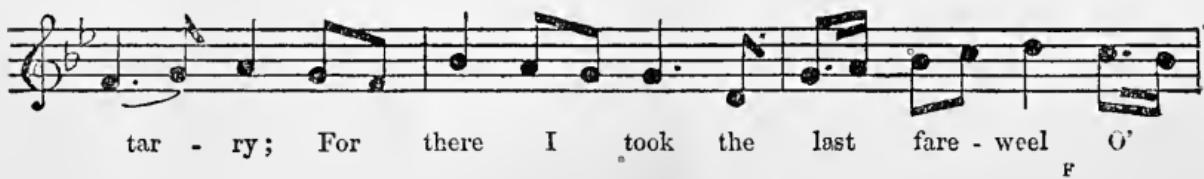
Wat ye how she cheated me, As I cam thro' the braes o' Bal loch.

O she was a canty quean,
And weel could dance the Highland walloch,
How happy I, had she been mine,
Or I'd been Roy of Aldivaloch.
Roy's wife, &c.

Her hair sae fair, her e'en sae clear,
Her wee bit mou, sae sweet and bonnie;

To me she ever will be dear,
Though she's for ever left her Johnnie.
Roy's wife, &c.

But Roy isaulder thrice than me,
Perhaps his days will no be mony;
Syne, when the carle is dead and gane,
She then may turn her thoughts on Johnnie.
Roy's wife, &c.



my sweet High - land Mar - y.

How sweetly bloom'd the gay-green birk,
 How rich the hawthorn's blossom,
 As underneath their fragrant shade,
 I clasp'd her to my bosom !
 The golden hours, on angel wings,
 Flew o'er me and my dearie ;
 For dear to me, as light and life,
 Was my sweet Highland Mary !

Wi' mony a vow and lock'd embrace,
 Our parting was fu' tender ;
 And pledging aft to meet again,
 We tore ourselves asunder.

But, oh ! fell death's untimely frost,
 That nipt my flower so early !
 Now green's the sod, and cauld's the clay,
 That wraps my Highland Mary !

O pale, pale now those rosy lips,
 I aft hae kiss'd sae fondly !
 And closed for aye the sparkling glance
 That dwelt on me sae kindly !
 And mouldering now in silent dust,
 That heart that lo'ed me dearly !
 But still within my bosom's core
 Shall live my Highland Mary.

As walking forth to view the plain,
 Upon a morning early,
 While May's sweet scent did cheer my brain,
 From flowers which grow so rarely ;
 I chanced to meet a pretty maid,
 She shined though it was foggie ;
 I asked her name : Sweet sir, she said,
 My name is Kath'rine Ogie.

I stood awhile, and did admire,
 To see a nymph so stately ;
 So brisk an air there did appear,
 In this dear maid so neatly ;
 Such nat'ral sweetness she display'd,
 Like lilies in a bogie ;
 Diana's self was ne'er array'd
 Like this same Kath'rine Ogie.

Thou flow'r of females, Beauty's queen !
 Who sees thee, sure must prize thee ;
 Though thou art drest in robes but mean,
 Yet these cannot disguise thee ;
 Thy handsome air, and graceful look,
 Excels a clownish rogue :
 Thou'rt match for laird, or lord, or duke,
 My charming Kath'rine Ogie.

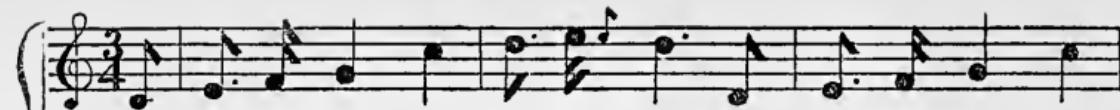
O were I hut some shepherd swain !
 To feed my flock beside thee,
 At boughting time to leave the plain,
 In milking to abide thee ;
 I'd think myself a happier man,
 With Kate, my club, and dogie,
 Than he that hugs his thousands ten,
 Had I but Kath'rine Ogie.

Then I'd despise the imperial throne,
 And statesmen's dang'rous stations ;
 I'd be no king, I'd wear no crown,
 I'd smile at conqu'ring nations ;
 Might I caress and still possess,
 This lass of whom I'm vogie ;
 For these are toys, and still look less,
 Compared with Kath'rine Ogie.

I fear the gods have not decreed
 For me so fine a creature,
 Whose beauty rare makes her exceed
 All other works in nature.
 Clouds of despair surround my love,
 That are both dark and fogie ;
 Pity my case, ye Powers above,
 I die for Kath'rine Ogie.

WALY, WALY.

DUET FOR TWO EQUAL VOICES.

1st.
Voice.2nd.
Voice.

The musical score consists of two staves of music in common time, treble clef, and G major. The first staff contains the lyrics: "to an aik, I thought it was a trus - ty tree; But". The second staff contains the lyrics: "first it bow'd, and syne it brake, An sie did my true love to me.". The music features eighth and sixteenth note patterns.

Oh! waly, waly, love is sweet!
A little time when it is new;
But when it's auld, it waxeth cauld,
And fades away like morning dew.

Oh! wherefore should I busk my head?
Or wherefore should I kame my hair?
For my true love has me forsook,
And says he'll never lo'e me mair.

Now Arthur's Seat shall be my bed,
 The sheets shall ne'er be pressed by me ;
 Saint Anton's Well shall be my drink,
 Since my true love's forsaken me.
 Oh ! Mart'mas wind when wilt thou blaw,
 And shake the green leaves aff the tree ?
 Oh ! gentle death, when wilt thou come,
 And tak a life that wearies me ?

 'Tis not the frost that freezes fell,
 Nor blawing snaw's inclemencie ;
 Tis not sick cauld that makes me cry,
 But my love's heart grown cauld to me.

When we cam in by Glasgow town,
 We were a comely sight to see ;
 My love was i' the black velvet,
 And I myself in cramasie.

 But had I wist before I kist,
 That love had been sae ill to win,
 I had lockt my heart in a case o' gowd,
 And pin'd it wi' a siller pin.
 Oh, oh ! if my young babe were born,
 And set upon the nurse's knee,
 And I myself were dead and gane,
 For a maid again I'll never be.

MY ARTLESS BOY.

SAME AIR.

No more I'll dream of wealth or state,
 Nor seek ambition's heights to gain ;
 No more with giddy joys elate,
 I'll dance in wanton pleasure's train.

For raptures dearer far than these,
 And pleasures that have less alloy,
 And joys that virtue's self might please,
 I've found in thee, my artless boy.

I love to hail the op'ning morn ;
 To hear the lark and linnet sing ;
 To see the rose and milk white thorn,
 And list the streamlet's murmuring.
 Even nature's wildest scenes I love,
 And, wandering, oft their charms enjoy ;
 But none of these my feelings move,
 Like thee, my sweet, my artless boy.

The smile that lights thy cherub face,
 Thy mother's traits that there combine,
 Thy modest loveliness and grace,
 To me seem beauties half divine.
 And when you sport at twilight's hour,
 With marble, top, or gilded toy,
 I feel thy guileless looks have power
 To bless my heart, my artless boy.

LIGHT OF MY SOUL.

LIGHT of my soul, my only love,
 O meet me in the glen at e'en,
 When birds sing sweetest in the grove,
 And dew-drops on the flowers are seen.
 When every tone comes frae afar,
 Like music o'er the distant sea,
 And in the west the e'enning star
 Begins to burn, O meet wi' me.

There, while the rose is blushing near,
 And fragrant woodbines scent the bower,
 And Calder murmurs on the ear,
 I'll spend wi' thee the gloamin' hour ;
 And, Mary, should I whisper syne
 Mair than my tongue's yet dared to do,
 Say, wilt thou promise to be mine,
 And vow to be for ever true.

1 How great is the pleasure, how sweet the de -

2 How great is the pleasure, how sweet the de -

3 Sweet, sweet, how sweet the de -

light, When soft love and mus - ic to - geth - er u - nite.

light, When love, soft love, and mu - sic u - nite.

light, When harmony, sweet harmony, and love do u - nite.

Dun - can Gray cam here to woo, Ha, ha, the
woo - ing o't, On blythe Yule nicht, when we were fou,
Ha, ha, the wooing o't; Maggie cuist her head fu' heigh,
Look'd a - sklant, and un - co skeigh, Gart puir Dun - can
stand a - beigh, Ha, ha, the woo - ing o't.

Duncan fleech'd, and Duncan pray'

Ha, ha, the wooing o't;

Meg was deaf as Ailsa Craig,

Ha, ha, the wooing o't.

Duncan sich'd baith out and in,

Grat his een baith bleert and blin',

Spak o' louping ower a linn—

Ha, ha, the wooing o't.

Time and chance are but a tide,

Ha, ha, the wooing o't;

Slichtit love is ill to bide,

Ha, ha, the wooing o't;

Shall I, like a fool, quoth he,

For a haughty hizzy dee?

She may gae to France for me!

Ha, ha, the wooing o't.

How it comes, let doctors tell,

Ha, ha, the wooing o't,

Meg grew sick—as he grew hale,

Ha, ha, the wooing o't;

Something in her bosom wrings,

For relief a sigh she brings;

And, O, her een, they spak sic things.

Ha, ha, the wooing o't.

Duncan was a lad o' grace,

Ha, ha, the wooing o't,

Maggie's was a piteous case,

Ha, ha, the wooing o't;

Duncan couldna be her death,

Swelling pity smoor'd his wrath:

Now they're crouse and cantie baith,

Ha, ha, the wooing o't.

DUNCAN GRAY.—*Old Set.*

SAME AIR.

WEARY fa' you, Duncan Gray,

Ha, ha, the girdin o't;

Wae gae by you, Duncan Gray,

Ha, ha, the girdin o't;

When a' the lave gae to their play,

Then I maun sit the lee lang day

And jeeg the cradel wi' my tae,

An' a' for the girdin o't.

Bonnie was the Lammas moon,
 Ha, ha, the girdin o't,
 Glowrin o'er the hills aboon,
 Ha, ha, the girdin o't;
 The girdin brak, the beast cam down,
 I tint my curch an' baith my shoon,
 An' Duncan, ye're an unco loon—
 Wae on the bad girdin o't.

But Duncan, gin you'll keep your aith,
 Ha, ha, the girdin o't,
 I'll bless you wi' my hindmost breath,
 Ha, ha, the girdin o't.
 Duncan, gin ye'll keep your aith,
 The beast again can bear us baith,
 And auld Mess John will mend the skaith,
 And clout the bad girdin o't.

ROB ROY MACGREGOR.

PARDON now the bold outlaw,
 Rob Roy Macgregor, O !
 Grant him mercy, gentles a',
 Rob Roy Macgregor, O !
 Let your hands and hearts agree,
 Set the Highland Laddie free,
 Mak us sing wi' muckle glee,
 Rob Roy Macgregor, O !

Lang the state has doom'd his fa',
 Rob Roy Macgregor, O !
 Still he spurn'd the hatefu' law,
 Rob Roy Macgregor, O !

SAME AIR.

Scots can for their country dee,
 Ne'er from Briton's foes they flee ;
 A' that's pass'd forget—forgie,
 Rob Roy Macgregor, O !

Scotland's fear, and Scotland's pride,
 Rob Roy Macgregor, O !
 Your award must now abide,
 Rob Roy Macgregor, O !
 Lang your favours hae been mine,
 Favours I will ne'er resign,
 Welcome then for auld langsyne,
 Rob Roy Macgregor, O !

BURNS.

INCONSTANCY OF NATURE.

SAME AIR.

LET not woman e'er complain,
 Of inconstancy in love ;
Let not woman e'er complain,
 Fickle man is apt to rove ;—
Look abroad through Nature's range,
Nature's mighty law is change ;
Ladies, would it not be strange,
 Man should then a monster prove ?

Mark the winds, and mark the skies,
 Ocean's ebb, and ocean's flow ;
Sun and moon but set to rise,
 Ronnd and round the seasons go.
Why then ask of silly man,
To oppose great Nature's plan ?
We'll be constant while we can—
 You can be no more, you know.

BURNS.

THE SOLDIER'S RETURN.—*Air, The Mill, Mill, O.* DUET FOR EQUAL VOICES.

1st. Voice. {

When wild war's deadly blast was blawn, And gentle peace re -

2nd. Voice. {

THE SOLDIER'S RETURN (Continued.)

53

A musical score for 'The Soldier's Return' featuring three staves of music and lyrics. The music is in common time, with a key signature of two sharps. The first staff begins with a treble clef, the second with an alto clef, and the third with a bass clef. The lyrics are integrated into the music, appearing below the notes. The first staff contains the lyrics: 'turn - ing, And eyes a - gain wi' pleas - ure beam'd That'. The second staff contains: 'had been bleer'd wi' mourn-ing, I left the lines and'. The third staff contains: 'tent - ed fields, Where lang I'd been a lod - ger, My'. The music consists of various note values including eighth and sixteenth notes, with several rests and dynamic markings like 'p' (piano) and 'f' (forte). The score is enclosed in a large brace on the left side.

THE SOLDIER'S RETURN (Continued.)

The musical score consists of two staves of music in common time, key of G major (two sharps). The top staff features a soprano vocal line with a melodic line consisting of eighth and sixteenth notes. The lyrics for this section are: "hum - ble knap - sack on my back, A poor buf hon - est sod - ger." The bottom staff shows a piano accompaniment with a harmonic line consisting of eighth and sixteenth notes.

A leal light heart was in my breast,
My hand unstain'd wi' plunder;
And for fair Scotia hame again
I cheery on did wander.

I thought upon the banks o' Coil,
I thought upon my Nancy,
I thought upon the witching smile
That caught my youthful fancy.

At length I reached the bonnie glen,
 Where early life I sported ;
 I passed the mill and trysting thorn,
 Where Nancy aft I courted :
 Wha spied I but my ain dear maid,
 Down by her mother's dwelling !
 And turned me round to hide the flood
 That in my een was swelling.

Wi' altered voice, quoth I, sweet lass,
 Sweet as yon hawthorn's blossom,
 O ! happy, happy may he be,
 That's dearest to thy bosom !
 My purse is light, I've far to gang,
 And fain wad be thy lodger ;
 I've served my king and country lang ;
 Take pity on a sodger.

Sae wistfully she gazed on me,
 And lovelier was than ever ;
 Quo' she, a sodger ance I lo'ed,
 Forget him shall I never ;

Our humble cot, and hamely fare,
 Ye freely shall partake it ;
 That gallant badge, the dear cockade,
 Ye're welcome for the sake o't.

She gazed—she reddened like a rose—
 Syne pale like ony lily,
 She sank within my arms and cried,
 Art thou my ain dear Willie ?
 By Him who made yon sun and sky,
 By whom true love's regarded,
 I am the man ; and thus may still
 True lovers be rewarded.

The wars are o'er, and I'm come hame,
 And find thee still true-hearted ;
 Though poor in gear, we're rich in love,
 And mair we'se ne'er be parted.
 Quo' she, my grandsire left me gowd,
 A mailen plenished fairly ;
 And come my faithful sodger lad,
 Thou'rt welcome to it dearly !

For gold the merchant ploughs the main,
 The farmer ploughs the manor ;
 But glory is the sodger's prize,—
 The sodger's wealth is honour.

The brave poor sodger ne'er despise,
 Nor count him as a stranger ;
 Remember he's his country's stay
 In day and hour of danger.

TO FANNY FAIR COULD I IMPART.

SAME AIR.

To Fanny fair could I impart,
 The cause of all my woe, O ;
 That beauty which has won my heart,
 She scarcely seems to know, O.
 Unskilled in art of womankind,
 Without design she charms, O ;
 How can those sparkling eyes be blind
 Which every bosom warms, O ?

She knows her power is all deceit,
 The conscious blushes show, O ;
 Those blushes to the eye more sweet
 Than the opening budding rose, O .

Yet the delicious fragrant rose,
 That charms the sense so much, O ,
 Upon a thorny briar grows,
 And wounds with every touch, O .

At first when I beheld the fair,
 With raptures I was blessed, O ;
 But as I would approach more near,
 At once I lost my rest, O .
 The enchanting sight, the sweet surprise—
 Prepare me for my doom, O !
 One cruel look from those bright eyes
 Will lay me in my tomb, O .

Treble.

Tenor.

And ye shall walk in silk at - tire, And sil - ler hae to

spare, Gin ye'll con - sent to be my bride, Nor

think o' Don - ald mair. Oh wha wad wear a

silk-en gown, Wi' a puir brok-en heart? Or

what's to me a sil-ler crown, Gin frae my love I part?

I wadna walk in silk attire,
Nor braid wi' gowd my hair,
Gin he whose faith is pledged wi' mine
Were wrang'd and grieving sair.

Frae infancy he loved me still,
And still my heart shall prove,
How weel it can those vows fulfil,
Which first repaid his love.
I wadna walk, &c.

ARISE AND COME WI' ME MY LOVE.

SAME AIR.

ARISE, and come wi' me, my love,
 My sail is spread, and see
 My merry men and gallant bark
 To breast the billows free.
 Green Neva's isle is fair, my love,
 And Saba sweet to see,
 The deep flood scenting far, my love,
 So busk and come wi' me.

I wad nae.gie yon heathy hill,
 Where wild bees sing so soon—
 I wad nae gie that bloomy bushi,
 Where birdies lilt in June,—
 Yon good green wood, that grassy glen,
 This small brook streaming free,
 For all the isles of spice and slaves
 Upon the sunny sea.

Thy kirtle shall be satin, love,
 All jewelled to the knee,
 The rudest wind that fills my sail
 Shall waft red gold to thee ;
 And thou shalt sit on seats of silk,
 Thy handmaids on the floor,
 The richest spice, the rarest fruits,
 Shall scent thy chamber door.

On lonely Siddick's sunward banks
 The hazel-nnts hang brown,
 And many proud eyes gaze at me,
 All in my homely gown.
 My fingers long and lily white,
 Are maids more meet for me,
 Than all the damsels of the isles,
 Who sing amid the sea.

He stepped one step from her, and said—
 ‘ How tender, true, and long
 I've loved thee, lived for thee, and fought,
 Might grace some landward song ;
 My song maun be the sounding wave
 My good bark breasting through’—
 He waved his hand—he could nae say,
 My Jean, a long adieu.

She was a sweet and lovesome lass,
 Wi' a dark and downcast ee ;
 Now she's a wedded dame, and douce,
 Wi' bairnies at her knee :
 Yet oft she thinks on the sailor lad
 When the sea leaps on the shore ;
 His heart was broke—and a storm came on,
 He ne'er shall waken more !

The musical score consists of three staves of music for two equal voices. The first staff (1st Voice) starts with a treble clef, a key signature of one flat, and a common time signature. The second staff (2nd Voice) starts with a bass clef, a key signature of one flat, and a common time signature. The third staff continues the bass clef and key signature. The lyrics are integrated into the music, appearing below the notes. The first section of lyrics is: "Saw ye Johnnie coming? quo' she; Saw ye Johnnie coming?" The second section is: "O saw ye Johnnie coming? quo' she; Saw ye Johnnie coming? Wi'" The third section is: "his blue bon - net on his head, And his dog - gie running? quo' she," where the hyphens indicate a break in the word "bonnet". The music features various note values including eighth and sixteenth notes, and rests. The vocal parts are separated by a brace, and the piano accompaniment is indicated by a treble clef and a bass clef above the piano staff.

1st. Voice.

Saw ye Johnnie coming? quo' she; Saw ye Johnnie coming?

2nd. Voice.

O saw ye Johnnie coming? quo' she; Saw ye Johnnie coming? Wi'

his blue bon - net on his head, And his dog - gie running? quo' she,

A musical score for two voices. The top staff is in G major and the bottom staff is in C major. The lyrics "And his doggie running?" are written below the notes.

Fee him, father, fee him, quo' she,
 Fee him, father, fee him,
 Fee him, father, fee him, quo' she,
 Fee him, father, fee him ;
 For he is a gallant lad,
 And a weel-doing ;
 And a' the wark about the house
 Gaes wi' me when I see him, quo' she,
 Wi' me when I see him.

What will I do wi' him, hizzie ?
 What will I do wi' him ?
 He's ne'er a sark upon his back,
 And I hae nane to gie him.

I hae twa sarks into my kist,
 And ane o' them I'll gie him ;
 And for a merk of mair fee
 Dinna stand wi' him, quo' she,
 Dinna stand wi' him.
 For weel do I lo'e him, quo' she,
 Weel do I lo'e him ;
 For weel do I lo'e him, quo' she,
 Weel do I lo'e him.
 O fee him, father, fee him, quo' she,
 Fee him, father, fee him,
 He'll haud the pleugh, thrash in the barn,
 And crack wi' me at e'en, quo' she,
 And crack wi' me at e'en.

BRUCE.

THE WISH.

SAME AIR.

GIE me not riches over mu'!,
 Nor pinching poverty, jo,
 But let heaven's blessings still be such,
 As keep in mid degree, jo.
 Though low my cot, and plain my fare,
 Yet will I ne'er complain, jo ;
 No, though my darg should be fu' sair,
 Frae rising sun till e'en, jo,
 Frae rising sun till e'en.

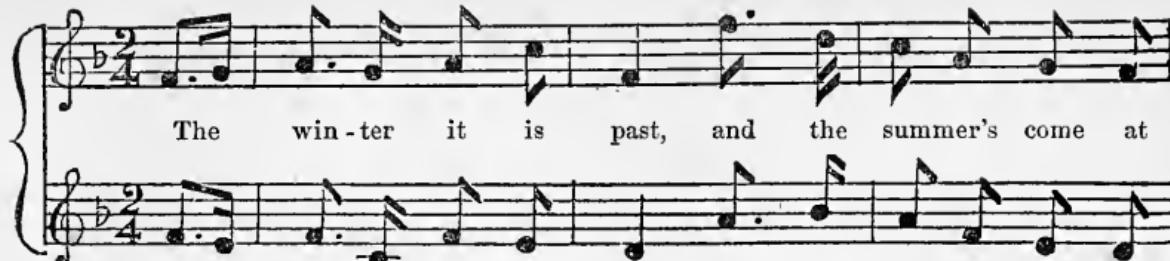
For how can man be better placed,
 Than at his daily toil, jo ?
 Or what can be a sweeter feast,
 Than produce o' his soil, jo ?
 If season'd weel wi' exercise,
 Health maks a sweet desert, jo ;
 Then spleenish vapour banished, flies
 Far frae his manly heart, jo,
 Far frae his manly heart.

Another blessing I'd implore,
 To hae a lovely fair, jo,
 At gloamin' when my task is o'er,
 My happiness to share, jo.
 Owre brecken brac, or through the grove,
 Or owre the gow'nie green, jo,
 We'll careless stray, an' tell our love,
 Ilk simmer morn an' e'en, jo,
 Ilk simmer morn an' e'en.

A friend, too, wad kind heaven indulge
 Me wi' a boon sae great, jo,
 To whom my heart I cou'd divulge,
 In ilka little strait, jo ;
 Ane wha amid the ills o' life,
 His kind advice cou'd gie, jo,
 To ward awa ilk care and strife,
 How happy should I be, jo,
 How happy should I be.

THE WINTER IT IS PAST.—FOR TWO EQUAL VOICES.

63

1st.
Voice2nd.
Voice.

{



A musical score for two voices. The top staff is in G major and the bottom staff is in C major. The lyrics "sad, For my true love is part - ed from me." are written below the notes. The music consists of eighth and sixteenth note patterns.

The rose upon the brier, by the waters running
clear,

May give joy to the linnet and the bee;

Their little loves are bless'd, and their little hearts
at rest;

But my true love is parted from me.

My love is like the sun, that in the sky does run,
For ever so constant and true;

But hers is like the moon, that wanders up and down.

And every month it is new.

All you that are in love, and cannot it remove,
I pity the pains you endure;

For experience makes me know that your hearts
are full of wo,—

A wo that no mortal can cure.

1st.
Voice.

2nd.
Voice.

3rd.
Voice.

Ye gentlemen of England, That live at home at

ease, Oh, little do you think upon the dan - gers of the

A musical score for three voices (Soprano, Alto, Bass) in common time, featuring a treble clef for Soprano and Alto, and a bass clef for Bass. The key signature is B-flat major. The score consists of two systems of music. The first system starts with the lyrics "seas; Give ear un - to the ma - rin - ers and they will plainly". The second system continues with "show All the cares and the fears, all the". The music includes various note values such as eighth and sixteenth notes, and rests. Measure numbers 11 and 12 are indicated above the staff.

seas; Give ear un - to the ma - rin - ers and they will plainly

show All the cares and the fears, all the

YE GENTLEMEN OF ENGLAND (Continued.)

67

The musical score consists of two staves of music. The top staff begins with a treble clef, a key signature of one flat, and a common time signature. The lyrics for this section are: "cares and the fears, all the cares and the fears,". The bottom staff begins with a bass clef, a key signature of one flat, and a common time signature. The lyrics for this section are: "When the stormy winds do blow, when the". The music features various note values including eighth and sixteenth notes, and rests. There are dynamic markings such as 'S.P.' (Soft, Pianissimo) placed above certain notes. The score is divided into measures by vertical bar lines.

A musical score for three voices (Soprano, Alto, Bass) in common time, key signature of B-flat major (two flats). The music consists of two staves, each with three parts (measures 1-4 and 5-8).

The lyrics are:

stormy winds do blow, when the stormy winds do blow,
when the storm - y winds do blow.

If enemies oppose us,
 When England is at wars
 With any foreign nation,
 We fear not wounds nor scars;
 Our roaring guns shall teach 'em
 Our valour for to know,
 Whilst they reel on their keel,
 When the stormy winds do blow.

Then courage all brave mariners,
 And never be dismayed;
 Whilst we have bold adventurers
 We ne'er shall want a trade.
 Our merchants will employ us,
 To fetch them gold, we know;—
 Then be bold, work for gold,
 When the stormy winds do blow.

CAMFELL.

YE MARINERS OF ENGLAND.

SAME AIR.

YE mariners of England !
 Who guard our native seas,
 Whose flag has braved, a thousand years,
 The battle and the breeze !
 Your glorious standard launch again,
 To match another foe !
 And sweep through the deep,
 While the stormy tempests blow ;
 While the battle rages loud and long,
 And the stormy tempests blow.

The spirits of your fathers
 Shall start from every wave !
 For the deck it was their field of fame,
 And ocean was their grave.
 Where Blake and mighty Nelson fell,
 Your manly hearts shall glow ;
 As ye sweep through the deep,
 While the stormy tempests blow ;
 While the battle rages loud and long,
 And the stormy tempests blow.

Britannia needs no bulwark,
 No towers along the steep;
 Her march is o'er the mountain waves,
 Her home is on the deep.
 With thunders from her native oak
 She quells the floods below—
 As they roar on the shore,
 When the stormy tempests blow ;
 When the battle rages loud and long,
 And the stormy tempests blow.

The meteor flag of England
 Shall yet terrific burn ;
 Till danger's troubled night depart,
 And the star of peace return.
 Then, then, ye ocean warriors !
 Our song and feast shall flow
 To the fame of your name,
 When the storm has ceased to blow ;
 When the fiery fight is heard no more,
 And the storm has ceased to blow.

WM. CROSS.

THE DAINTY BIT PLAN.

MUSIC BY P. M'L.



Our May had an e'e to a man, Nae less than the newly plac'd



trapping our spiritual teacher. O, we were sly, sly!

O, we were sly and sleekit! But ne'er say a herring is dry 'till ance it be reestit and reekit.

We treated young Mr M'Gock,
We plied him wi' tea and wi' toddy;
And we praised every word that he spoke,
Till we put him maist out o' the body.
O, we were sly, sly! &c.

And then we grew a' unco guid—
Made lang faces aye in due season;
When to feed us wi' spiritual fluid,
Young Mr M'Gock took occasion.
O, we were sly, sly! &c.

Frae the kirk we were never awa',
Except when frae hame he was helping;
And then May, and often us a',
Gaed far and near after him skelping.
O, we were sly, sly! &c.

We said aye, which our neighbours thought droll,
That to hear him gang through wi' a sermon,
Was, though a wee dry on the whole,
As refreshing as dews on Mount Hermon.
O, we were sly, sly! &c.

But to come to the heart o' the nit—
 The dainty bit plan that we plotted
 Was to get a subscription afit,
 And a *watch* to the minister voted.
 O we were sly, sly ! &c.

The young women folk o' the kirk,
 By turns lent a hand in collecting :
 But May took the feck o' the wark,
 And the trouble the rest o' directing.
 O, we were sly, sly ! &c.

A gran' watch was gotten belyve,
 And May, wi' sma' prigging, consentit
 To be ane o' a party o' five
 To gang to the Manse and present it.
 O, we were sly, sly ! &c.

We a' gied a word o' advice
 To May in a deep consultation,
 To hae something to say unco nice,
 And to speak for the hale deputation.
 O, we were sly, sly ! &c.

Taking present and speech baith in hand,
 May delivered a bonnie palaver,

To let Mr M'Gock understand
 How zealous she was in his favour.
 O, we were sly, sly ! &c.

She said that the gift was to prove
 That his female friends valued him highly,
 But it couldna express a' their love ;
 And she glintit her e'e at him slyly.
 O, we were sly, sly ! &c.

He put the gold watch in his fab,
 And proudly he said he would wear it ;
 And, after some flattering gab,
 Tauld May he was gaun to be marryit.

O, we were sly, sly ! O, we were sly and sleekit !
 But Mr M'Gock was nae gowk wi' our dainty bit
 plan to be cleekit.

May cam hame wi' her heart at her mouth,
 And became frae that hour a Dissenter ;
 And now she's renewing her youth,
 Wi' some hopes o' the Burgher precentor.

O, but she's sly, sly ! O, but she's sly and sleekit !
 And cleverly opens ae door as soon as anither
 ane's steekit.

MY JO JANET.



'O sweet sir, for your cour - te - sie, When ye cam by the Bass, then,



For the love ye hear to me, Buy me a keek - ing glass, then,'



'Keek in - to the draw - well, Ja - - net, Ja - net, And



there you'll see your bon - nie sel'

My jo, ja - net.'

' Keeking in the draw-well clear,
 What if I fa' in, sir ?
 Syne a' my kin will say and swear
 I drown'd mysel' for sin, sir.'
 ' Haud the better by the brae, :
 Janet, Janet ;
 Haud the better by the brae,
 My jo Janet.'

 ' Good sir, for your courtesie,
 Coming through Aberdeen, then,
 For the love ye bear to me,
 Buy me a pair o' sheen, then.'
 ' Clout the auld, the new are dear,
 Janet, Janet ;
 Ae pair may gain you half a year,
 My jo Janet.'

' But what if dancing on the green,
 And skipping like a mawkin,
 If they should see my clouted sheen,
 Of me they will be tawkin ?'

' Dance aye laigh, and late at e'en,
 Janet, Janet ;
 Syne a' their fau'ts will no be seen,
 My jo Janet.'

' Kind sir, for your courtesie,
 When ye gae to the cross, then,
 For the love ye bear to me,
 Buy me a pacing horse, then.'

' Pace upo' your spinning-wheel,
 Janet, Janet ;
 Pace upo' your spinning-wheel,
 My jo, Janet.'

' My spinning-wheel is auld and stiff,
 The rock o't winna stand, sir ;
 To keep the temper-pin in tiff,
 Employs aft my hand, sir.'

' Mak the best o't that ye can,
 Janet, Janet ;
 Mak the best o't that ye can,
 My jo Janet.'

BURNS.

HUSBAND AND WIFE.

SAME AIR.

SHE.

HUSBAND, husband, cease your strife,
 Nor longer idly rave, sir ;
 Though I am your wedded wife,
 Yet I am not your slave, sir.

HE.

One of two must still obey,
 Nancy, Nancy ;
 Is it man or woman, say,
 My spouse, Nancy ?

SHE.

If 'tis still the lordly word,
 Service and obedience ;
 I'll desert my sov'reign lord,
 And so good bye, allegiance !

HE.

Sad will I be, so bereft,
 Nancy, Nancy ;
 Yet I'll try to make a shift,
 My spouse, Nancy.

SHE.

My poor heart then break it must,
 My last hour I am near it ;
 When you lay me in the dust,
 Think, think, how you will bear it.

HE.

I will hope and trust in Heaven,
 Nancy, Nancy ;
 Strength to bear it will be given,
 My spouse, Nancy.

SHE.

Well, sir, from the silent dead,
 Still I'll try to daunt you ;
 Ever round your midnight bed
 Horrid sprites shall haunt you.

HE.

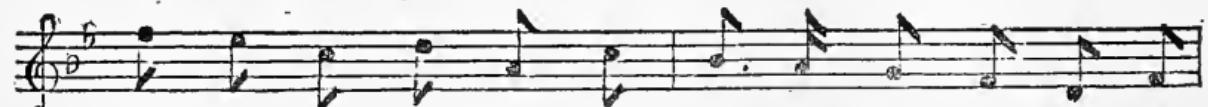
I'll wed another, like my dear
 Nancy, Nancy ;
 Then all hell will fly for fear,
 My spouse, Nancy.



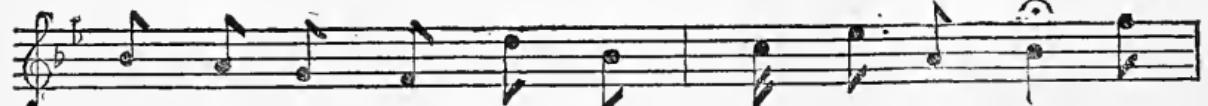
All hail! thou lov'd em - blем of Sco - tia's dark moun - tains, Thrice



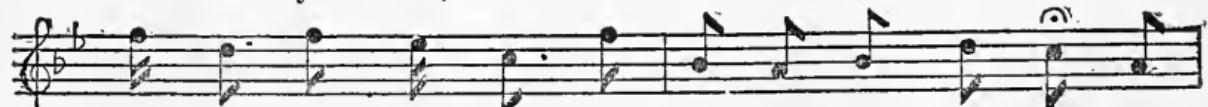
dear is thy sil - ver - grey crest un - to me! Hail!



re - cord of love from the land of the foun - tains, My



heart fond - ly heaves, oh! lov'd This - tle, to thee, Sweet



This - tle! fair This - tle! dear em - blем of . Seo - tia, My



heart fond - ly heaves, oh! lov'd This - tle, to thee! Sweet

This - tle! fair This - tle! dear em - blэм of Sco - tia, My
 heart fond - ly heaves oh! lov'd This - tle, to thee!

Full oft have I crossed, in the mist of the morning,
 The green-heather hills and the gowan-clad
 lea

Of my own native mountains, and viewed thee
 adorning

Their steeps and their plains—even then unto
 thee,

Sweet Thistle! fair Thistle! dear emblem of
 Scotia,

My heart, even then, fondly heaved unto thee!

But far from the land where thou first sprung in
 blossom,

Transplanted a dreary lone stranger like me,

How strong must affection's pulse beat in my
 bosom,

How strong must my throbbing heart heave
 unto thee,

Sweet Thistle! fair Thistle! dear emblem of Scotia,
 How strong must my throbbing heart heave unto
 thee?

Fond, fond recollections uprise like a night-dream,
 Like a star gleaming bright in the breast of the
 sea!

When climbing Ben-Lomond in youth's fairy
 bright-dream,

I hove off my bonnet and decked it with thee,

Sweet Thistle ! fair Thistle ! dear emblem of Scotia,
I hoye off my bonnet and decked it with thee !

And oft far from home on the Eagle-cliffs flying,
Thy kernal afforded a banquet to me ;
And oft in the sunshine on heather-banks lying,
I've dreamt of thy Wallace, while gazing on thee,
Sweet Thistle ! fair Thistle ! dear emblem of Scotia,
I've dreamt of thy heroes while gazing on thee !

But bloom on fair Thistle, it never shall grieve me,
Though my bed on the maiz-bank beside thee
should be,
And I swear by my native land never to leave
thee,

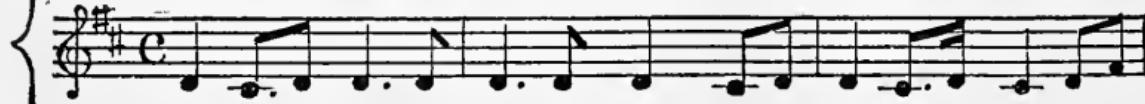
But dream of my country, and gaze upon thee,
Sweet Thistle ! fair Thistle ! dear emblem of
Scotia,
I'll dream of my country, while gazing on thee !

GALA WATER.

TRIO.

1st.
Treble.

Braw, braw lads on Yar-row braes, Ye wan - der thro' the

2d.
Treble.

Bass.



A musical score for 'Gala Water' featuring two staves of music. The top staff uses a treble clef and the bottom staff uses a bass clef. Both staves are in common time and key signature of D major (one sharp). The lyrics are written below the notes:

bloom - ing hea - ther, But Yar - row braes, nor Et - trick shaws, Can

The continuation of the musical score for 'Gala Water'. The top staff continues from the previous section, and the bottom staff begins a new section. The lyrics are:

match the lads o' Ga - la wa - ter.

But there is ane, a secret ane,
 Aboon them a' I lo'e him better,
 And I'll be his, and he'll be mine,
 The bonnie lad o' Gala water.

Although his daddie was nae laird,
 An' though I ha'e nae niekile tocher,

Yet rich in kindest, truest love,
 We'll tent our flocks by Gala water.

It ne'er was wealth, it ne'er was wealth,
 That coft contentment, peace, or pleasure ;
 The bands and bliss o' mutual love,
 O that's the chiefest warld's treasure !

MARY'S CHARMS.

SAME AIR.

MARY's charms subdued my breast,
 Her glowing youth, her manner winning,
 My faithful vows I fondly press'd,
 And mark'd the sweet return beginning.

Fancy, kindly on my mind,
 Yet paints that evening's dear declining,
 When raptured first I found her kind,
 Her melting soul to love resigning.

Years of nuptial bliss have rolled,
 And still have found her more endearing,
 Each wayward passion she controlled,
 Each anxious care, each sorrow cheering.

Children now in ruddy bloom,
 With artless look attention courting,
 With infant smiles dispel each gloom,
 Around our hut so gaily sporting.



Is there for ho - nest po - ver - ty, That hangs his head an' a' that, The



cow - ard slave, we pass him by, And dare be poor for a' that.

Chorus

1st.
Voice.

For a' that, and a' that, Our toils ob - scure, and a that, The

2nd.
Voice.3rd.
Voice.

rank is but the gui - nea stamp, The man's the goud for a' that.

What though on hamely fare we dine,
 Wear odden grey, and a' that;
 Gie fools their silks and knaves their wine,
 A man's a man for a' that:
 For a' that, and a' that,
 Their tinsel show, and a' that;
 The honest man, though e'er sae poor,
 Is king o' men for a' that.

Ye see yon birkie, ca'd a lord,
 Wha struts and stares, and a' that;
 Though hundreds worship at his word,
 He's but a coof for a' that,
 For a' that, and a' that,
 His ribband, star, and a' that;
 The man of independent mind,
 He looks and laughs at a' that.

The king can mak a belted knight,
 A marquis, duke, and a' that ;
 But an honest man's aboon his might,
 Gude faith, he maunna fa' that !
 For a' that, and a' that,
 Their dignities, and a' that,
 The pith o' sense, and pride o' worth,
 Are higher rank than a' that.

Then let us pray, that come it may,
 As come it will, for a' that,
 That sense and worth, o'er a' the earth,
 May bear the gree, and a' that.
 For a' that, and a' that,
 It's coming yet, for a' that,
 That man to man, the world o'er,
 Shall brothers be for a' that.

BURNS.

FOR A' THAT, AND A' THAT.

SAME AIR.

I AM a bard of no regard,
 Wi' gentle folks and a' that ;
 But Homer-like, the glowrin byke,
 Frae town to town I draw that.
 For a' that, and a' that,
 And twice as muckle's a' that ;
 I've lost but ane, I've twa behind,
 I've wife enough for a' that.

I never drank the Muses' stank,
 Castalia's burn, and a' that ;
 But there it streams, and richly reams,
 My Helicon I ca' that.
 For a' that, &c.

Tho' women's minds, like winter winds,
 May shift and turn, and a' that,
 The noblest breast adores them maist,
 A consequence I draw that,
 For a' that, &c.

Great love I bear to a' the fair,
 Their humble slave, and a' that,
 But lordly will, I hold it still
 A mortal sin to throw that.
 For a' that, &c.

In raptures sweet, this hour we meet,
 Wi' mutual love and a' that ;
 But for how lang the flie may stang,
 Let inclination law that.
 For a' that, &c.

Their tricks and craft hae put me daft,
 They've taen me in and a' that ;
 But clear your decks, and—Here's the sex !
 I like the jads for a' that.
 For a' that, and a' that,
 And twice as muckle's a' that,
 My dearest BLUDE, to do them gude,
 They're welcome till't for a' that.

SLOW
WITH
FEELING. {

'Wha wi' the een o' blue, wha wi' the sun - ny hair
Tripp'd o'er the heath at the morn-ing's red glow? Whase soft an' fair - y voice,
rang i' the wauk-in air, Sham-in' the lave-rock's notes, sweet tho' they flow?
As the meek hea - ther - bud springs in the lone - ly dale, Bloom-in' an' blush - in' to
hea-vens bright blue, Sae meek and hea - ven - ward, far frae a' world - ly guile,
In the deep din - gle that sweetbloss - om grew.

But ah ! the tempest rude, spares nae the solitude,
 Cherish'd and sweet tho' its blossoms may be ;
 Death robs the choicest bowers aft o' their fairest
 flowers,
 Rudely his hand hath reft Mary frae me.

'Twas my ain Mary, whase voice wild an' fairy,
 Sweet at the mornin'-time, rang through the
 air ;
 E'enin' is weepin', that sweet voice is sleepin',
 Dim are those een o' blue—Mary's nae mair.

HOGG.

THE SKYLARK.

SAME AIR.

Bird of the wilderness,
 Blythesome and cumberless,
 Sweet be thy matin o'er moorland and lea !
 Emblem of happiness,
 Blest is thy dwelling place,
 O to abide in the desert with thee !
 Wild is thy lay and loud,
 Far in the downy cloud,
 Love gives it energy, love gave it birth,
 Where on thy dewy wing,
 Where art thou journeying ?
 Thy lay is in heaven, thy love is on earth.

O'er fell and fountain sheen,
 O'er moor and mountain green,
 O'er the red streamer that heralds the day,
 Over the cloudlet dim,
 Over the rainbow's rim,
 Musical cherub, soar, singing, away ;
 Then, when the gloaming comes,
 Low in the heather blooms,
 Sweet will thy welcome and bed of love be ;
 Emblem of happiness,
 Blest is thy dwelling place—
 O to abide in the desert with thee !

THE LASS O' GOWRIE.

DUET FOR EQUAL VOICES.

1st.
Voice.

'Twas on a sum - mer's af - ter - noon, A wee a - fore the

2nd.
Voice.

sun gaed down, My lass - ie wi' a braw new gown, Cam

o'er the Lill to Gow - rie. The rose - bud ting'd wi'

The musical score consists of two staves of music in common time, key signature of one flat. The first staff begins with a treble clef, followed by a bass clef. The lyrics are integrated into the music, appearing below the notes. The first section of lyrics is: "morn - ing showers, Bloom'd fresh with - in the sun - ny bow'rs. But". The second section is: "Kit - ty was the fair - est flow'r That ev - er bloom'd in Gow - rie." The music features various note values including eighth and sixteenth notes, and rests.

I prais'd her beauty loud and lang,
Then round her waist my arms I flang,
And said, ' My lassie will ye gang
To view the Carse o' Gowrie ?

I'll take you to my father's ha',
In yon green field beside the shaw,
And make you lady o' them a',
The bravest wife in Gowrie.

Saft kisses on her lips I laid,
 The blush upon her cheek soon spread ;
 She whispered modestly, and said,
 ' I'll gang wi' you to Gowrie.'

The auld folk soon gave their consent,
 And to Mess John we quickly went,
 Wha tied us to our heart's content,
 And now she's Lady Gowrie.

BURNS.

TO THE WOODLARK.

SAME AIR.

O STAY, sweet warbling woodlark stay,
 Nor quit for me the trembling spray,
 A hapless lover courts thy lay,
 Thy soothing, fond complaining.
 Again, again that tender part,
 That I may catch thy melting art ;
 For surely that would touch her heart,
 Wha kills me wi' disdaining.

Say, was thy little mate unkind,
 And heard thee as the careless wind ?
 Oh ! nought but love and sorrow join'd,
 Sic notes o' wo could wauken.
 Thou tells o' never-ending care ;
 O' speechless grief, and dark despair ;
 For pity's sake, sweet bird, nae mair !
 Or my poor heart is broken !

GIVE ME THE SWEET DELIGHTS OF LOVE.—CATCH. DR HARRINGTON. 89



Give me the sweet de-lights of love, Let not anxious care de-stroy them; Oh! how di-



Pure are the bless-ings love bestowing Peace and har-mo-ny e - ver flow-ing, Peace and



A smo - ky house, a fail - ing trade,



vine, oh! how divine, Still to en-joy them, oh! how divine, Still, still to en - joy them,



har-mo-ny, peace and har-mo-ny, Peace and har-mo-ny ev-er, ev - er flow-ing.



Six squalling brats and a scolding jade,

Six squalling brats and a scolding jade.

BUENS.

MY NANNIE, O.

A musical score for 'My Nannie, O.' featuring four staves of music in common time and a key signature of one flat. The melody is primarily in G clef, with some F clef sections. The lyrics are integrated directly below the notes. The score consists of four staves of music in common time and a key signature of one flat. The melody is primarily in G clef, with some F clef sections. The lyrics are integrated directly below the notes.

Be - hind yon hills, where Lu - gar flows, 'Mid
muirs and moss - es man - y O! The win - try sun the
day has clos'd, And I'll a - wa' to Nan - nie, O!
The west-lin winds blaw loud and shrill, The night's baith mirk and
rai - ny, O; But I'll get my plaid, and out I'll steal, And
o'er the hills to Nan - nie, O.

My Nannie's charmin', sweet, and young,
 Nae artfu' smiles to win ye, O ;
 May ill befa' the flattering tongue,
 That wad beguile my Nannie, O !
 Her face is fair, her heart is true,
 As spotless as she's bonnie, O ;
 The openin' gowan, wet wi' dew,
 Nae purer is than Nannie, O .

A country lad is my degree,
 And few there be that ken me, O ;
 But what care I, how few there be—
 I'm welcome to my Nannie, O .

My riches a' 's my penny fee,
 And I maun guide it cannie, O .
 But warld's gear ne'er troubles me,
 My thoughts are a' my Nannie, O .

Our auld guid man delights to view
 His sheep and kye thrive bonnie, O ;
 But I'm as blythe that hauds his plough,
 And has nae care but Nannie, O .
 Come weel, come wae, I carena by,
 I'll tak what heaven will send me, O .
 Nae other care in life hae I,
 But live and love my Nannie, O .

HUNT.

LOVELY, BLOOMING JENNY, O ,

SAME AIR.

Oh ! like a rosy gleam of light,
 When first I met my Jenny, fair ;
 The rose upon my ravished sight,
 Above my praise, above compare !

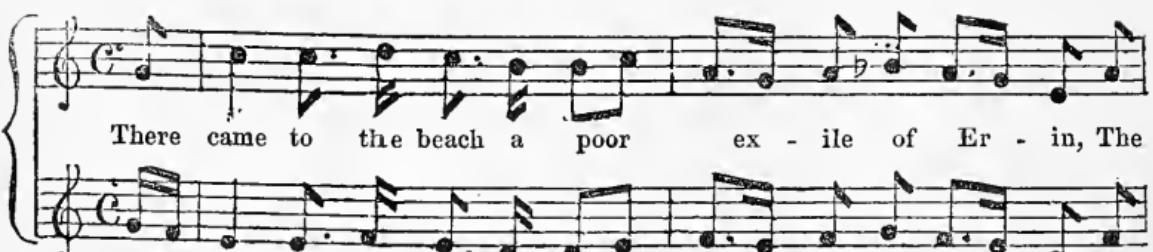
Oft, in the festive hours of glee,
 I've toyed with lasses many, O !
 But none charmed with such ecstasy
 As lovely, blooming Jenny. O !

Oh! blest be Mona's groves and bowers,
 Where first I met my Jenny, dear,
 And oft, as fly the raptured hours,
 We vow to love through life sincere!

The fairest flower on beauty's train,
 The kindest of the many, O !
 Unrivalled o'er my heart shall reign,
 For aye my lovely Jenny, O !

CAMPBELL.

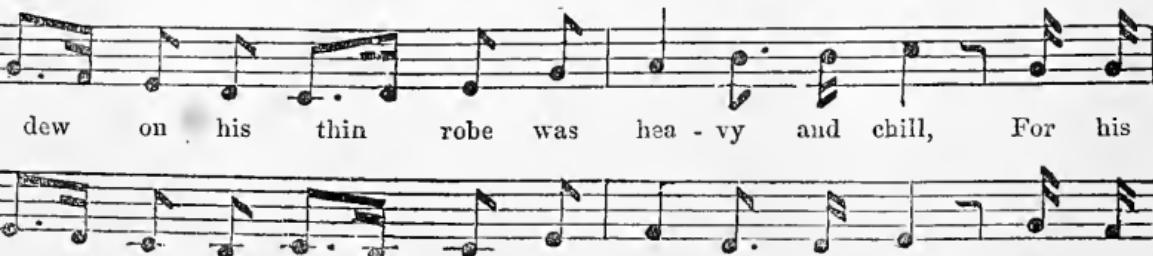
THE EXILE OF ERIN.—*Air, Erin go Bragh.*

1st. Voice. { C


There came to the beach a poor ex - ile of Er - in, The

2nd. Voice. { C


dew on his thin robe was hea - vy and chill, For his

{ C


The musical score consists of three staves of music, each with a treble clef and a key signature of one sharp (F#). The first staff begins with a whole note followed by a half note. The second staff begins with a half note. The third staff begins with a half note. The lyrics are as follows:

coun - try he sigh'd when at twi - light re - pair - ing To
wan - der a - lone by the wind-beat - en hill; But the day - star at
tract - ed his eyes sad de - vo - tion, For it rose on his own na - tive

The musical score consists of two staves of music in common time, treble clef, and G major. The lyrics are integrated into the music, appearing below the notes. The first staff contains the lyrics: "isle of the ocean, Where once in the fire of his youth-ful e-". The second staff contains the lyrics: "mo - tion, He sung the bold an - them of E - rin go Bragh..". The music concludes with a final chord on the third staff.

Sad is my fate ! said the heart-broken stranger,
 The wild deer and wolf to a covert can
 flee,
 But I have no refuge from famine and danger,
 A home and a country remain not for me,

Never again in the green sunny bowers
 Where my forefathers lived shall I spend the sweet
 hours,
 Or cover my harp with the wild-woven flowers,
 And strike to the number of Erin go Bragh.

Erin, my country! though sad and forsaken,
 In dreams I revisit thy sea-beaten shore;
 But alas! in a far foreign land I awaken,
 And sigh for the friends who can meet me no
 more.
 O cruel fate! wilt thou never replace me
 In a mansion of peace, where no perils can chase
 me?
 Never again shall my brothers embrace me,
 They died to defend me, or live to deplore.
 Where is my cabin door, fast by the wild wood?
 Sisters and sire, did you weep for its fall?
 Where is the mother that looked on my childhood?
 And where is the bosom friend, dearer than all?

Oh, my sad heart! long abandoned by pleasure,
 Why did it dote on a fast-fading treasure?
 Tears like the rain-drop, may fall without meas-
 ure,
 But rapture and beauty they cannot recall.
 Yet all its sad recollections suppressing,
 One dying wish my lone bosom can draw,
 Erin, an exile, bequeathes thee his blessing,
 Land of my forefathers—Erin go Bragh!
 Buried and cold, when my heart stills its motion,
 Green be thy fields sweetest isle of the ocean,
 And thy harp-striking bards sing aloud with de-
 votion,
 Erin mavourneen, Erin go Bragh!

SAVOURNA DEELISH.

SAME AIR.

O, THE moment was sad when my love and I parted,
 Savourna deelish shigan, O!
 As I kiss'd off her tears I was nigh broken-
 hearted,
 Savourna, &c.
 Wan was her cheek, which hung on my shoulder,
 Damp was her hand, no marble was colder,
 I felt that I never again should behold her,
 Savourna, &c.

When the word of command put our men into
 motion,
 Savourna, &c.
 I buckled my knapsack to cross the wide ocean,
 Savourna, &c.
 Brisk were our troops, all roaring like thunder,
 Pleased with the voyage, impatient for plunder,
 My bosom with grief was almost torn asunder,
 Savourna, &c.

Long I fought for my country, far, far from my
true love,

Savourna, &c.

All my pay and my booty I hoarded for you, love,
Savourna, &c.

Peace was proclaimed, escaped from the slaughter,
I landed at home, my sweet girl I sought her;
But sorrow, alas ! to her cold grave had brought
her.

Savourna, &c.

HAMPTON.

CALEDONIA.

SAME AIR.

CALEDONIA, my country, thy rivers and fountains,
And green fertile valleys, exulting, I sing ;
How pleasant's thy sweet-blooming moorlands
and mountains,

When dressed in the gaudy profusion of spring ;
Where, fanned by the soft summer sea-breeze thy
shore is,

While flocks bleat around us, and woods pour
their chorus,

And mild morning-beams gild the landscape
before us,

Allspangl'd with dew-drops, how charming the scene !

Healthy thy clime is, of mild temperature,

Remote from the rays of the polar extreme :

And distant from regions, where languishing nature
Melts in the blaze of the sun's torrid beam ;

Happy land ! where no raging volcanoes are pouring,
Where no serpents hiss, no fell monsters devouring,

No clouds stor'd with death in thy horizon lowering,
No pestilence floats on thy soft breezes' wing.

While daring, yet prudent, thy sons fill their stations,
Scarcely equalled in arts, and unrivalled in arms ;
For learning thy fame resounds through all the
nations,

And peerless thy daughters in virtues and charms !
From times unrecorded, thy freedom descended,
Through ages of heroes whose valour defended
Thy charters, while foes all their vengeance ex-
pended

Against thy wild mountains and borders in vain !

Be plenty, my country, and peace thy possession,
And Freedom's bright sunbeams illumine thy fair day ;
And far from thy shores be all want and oppression,
While virtue's bold streams sweep corruption
away !

May friendship unite, and may love and affection,
And virtue, thy children exalt to perfection,
To guard thy loved shores, be their strength and
protection,
While time rolls, through ages unnumbered, away.

1st.
Treble.2nd.
Treble.

Bass.

For - give blest shade! the tri - bu - ta - ry tear, That

mourns thy ex - it from a world like this; For - give the

FORGIVE BLEST SHADE (Continued.)

A musical score for three voices: Soprano (top), Alto (middle), and Bass (bottom). The music is in common time, with a key signature of one sharp (F#). The vocal parts are separated by vertical braces. The lyrics for this section are:

wish that would have kept thee here, And stay'd thy pro - gress to the

The continuation of the musical score for three voices. The vocal parts are separated by vertical braces. The lyrics for this section are:

seats of bliss. No more con - fin'd to

FORGIVE BLEST SHADE (Continued.)

A musical score for three voices (Soprano, Alto, Bass) and piano. The music is in common time, key signature of one sharp, and consists of four measures. The vocal parts sing in unison. The piano part provides harmonic support with sustained notes and rhythmic patterns.

grov' - ling scenes of night. No more a te - nant pent in
no more a te - nant pent in
Cres.
mor - tal clay, Now should we ra - ther hail thy glo - rious

FORGIVE BLEST SHADE (Continued.)



A musical score for voice and piano. The vocal part is in soprano C-clef, and the piano part is in bass F-clef. The key signature is G major (one sharp). The tempo is indicated by 'p' (piano) and 'Cres.' (crescendo). The lyrics are:

flight, And trace thy jour - ney to the realms of day!
and trace thy
And trace thy jour - ney to the realms of day!
jour - ney thy jour - ney to the realms of day!

THE BAY OF BISCAY.

DAVY.

A musical score for 'The Bay of Biscay' featuring four staves of music in 2/4 time, G clef, and B-flat key signature. The lyrics are written below each staff. The music consists of eighth and sixteenth note patterns.

Loud roar'd the dread-ful thum der, The rain a del - uge
 show'rs, The clouds were rent a - sun - der By light-nings vi - - vild
 powers; The night both drear and dark, Our poor de - vot - ed
 bark, Till next day There she lay, In the Bay of Bis-cay, O!

Now dash'd upon the billow,
 Our op'ning timbers creak ;
 Each fears a wat'ry pillow,
 None stop the dreadful leak !
 To cling to slipp'ry shrouds,
 Each breathless seaman crowds,
 As she lay,
 Till the day,
 In the Bay of Biscay, O !

At length the wish'd-for morrow
 Broke through the hazy sky ;
 Absorb'd in silent sorrow,
 Each heaved a bitter sigh ;

The dismal wreck to view,
 Struck horror to the crew,
 As she lay,
 On that day,
 In the Bay of Biscay, O !

Her yielding timbers sever,
 Her pitchy seams are rent ;
 When Heaven, all bounteous ever,
 Its generous succour sent !
 A sail in sight appears,
 We hail her with three cheers !
 Now we sail,
 With the gale,
 From the Bay of Biscay, O !

GAY.

BLACK-EYED SUSAN.

SEVERIDGE.



All in the Downs the fleet was moor'd, The stream - ers

A musical score for 'Black-Eyed Susan' featuring four staves of music in common time with a treble clef. The lyrics are written below each staff.

Music staff 1: wav - ing in the wind, When black - eyed Su - san came on board; O!

Music staff 2: wnere shall I my true love find? Tell me, ye jo - vial

Music staff 3: sail - ors, tell me true, Does my sweet Wil - liam,

Music staff 4: does my sweet Wil - liam sail a - mong your crew:

William, who high upon the yard,
Rock'd with the billows to and fro,
Soon as her well-known voice he heard,

He sigh'd and cast his eyes below;
The cord slides swiftly through his glowing hands,
And quick as lightning on the deck he stands.

So the sweet lark, high poised in air,
 Shuts close his pinions to his breast,
 If chance his mate's shrill call he hear,
 And drops at once into her nest ;
 The noblest captain in the British fleet,
 Might envy William's lips those kisses sweet.

' O Susan, Susan, lovely dear !
 My vows shall ever true remain :
 Let me kiss off that falling tear,
 We only part to meet again ;
 Change as ye list, ye winds, my heart shall be
 The faithful compass that still points to thee.

' Believe not what the landsmen say,
 Who tempt with doubts thy constant mind ;
 They'll tell thee, sailors, when away,
 In every port a mistress find ;
 Yes, yes, believe them when they tell thee so,
 For thou art present whereso'er I go.

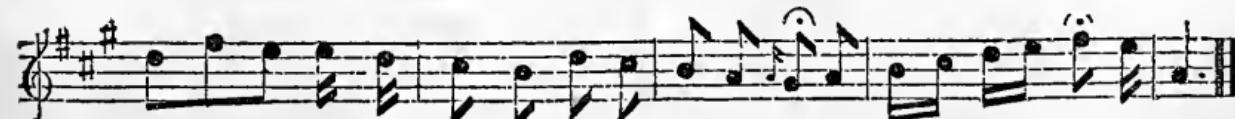
' If to far India's coast we sail,
 Thy eyes are seen in diamonds bright,
 Thy breath is Afric's spicy gale,
 Thy skin is ivory so white ;
 Thus every beauteous object that I view,
 Wakes in my soul some charm of lovely Sue.

' Though battle calls me from thy arms,
 Let not my pretty Susan mourn ;
 Though cannons roar, yet safe from harms,
 William shall to his dear return ;
 Love turns aside the balls that round me fly,
 Lest precious tears should drop from Susan's eye.'

The boatswain gave the dreadful word,
 The sails their swelling bosoms spread,
 No longer must she stay on board ;
 They kiss'd—she sigh'd—he hung his head ;
 Her less'ning boat unwilling rows to land,
 ' Adieu,' she cried, and waved her lily hand.



sun-shine on thy snaw - y brow, An' star - light in thine e'e. Thou'rt



My bonnie Alie Alison,
 The magic o' thy name
 Floods a' the well-springs o' my heart;
 An' thrills thro' a' my frame;
 An' ilka glistening sunny shower,
 That thy wee winkers fling,
 Aye glances clearer in my breast,
 An' floods the mair the spring:

My bonnie Alie Alison,
 O gin thou wert but mine,
 In rapture I wad worship thee,
 As gin thou wert divine;
 My een sae fou o' purity,
 My heart sae like to sing;
 O my soul wud float in melody,
 Like bird upon the wing.

Rev. MR SKINNER:

THE EWIE WI' THE CROOKED HORN.



O were I ab - le to rehearse my ew - ie's praise in pro - per verse, I'd



sing it out as loud and fierce as ev - er pip - er's drone cou'd blaw.

THE EWIE WI' THE CROOKED HORN (Continued.)

107

Chorus.

1st.
Voice.

My ew - ie wi' the crook-ed horn, Weel de - serv'd baith garse and corn,

2nd.
Voice.3rd.
Voice.

Sic a ew - ie ne'er was born, Here - a - bout, nor far a - wa;



I neither needed tar nor keel,
 To mark her upo' hip or heel,
 Her crooked horn it did as well,
 To ken her by amo' them a'.
 The ewie, &c.

She never threaten'd scab nor rot,
 But keeped ay her ain jog trot,
 Baith to the fauld and to the cot,
 Was never sweer to lead nor ca'.
 The ewie, &c.

Cauld or hunger never dang her,
 Wind or rain could never wrang her,
 Ance she lay a week an' langer
 Out aneath a wreath o' snaw.
 The ewie, &c.

When other ewies lap the dyke,
 And ate the kail for a' the tyke,
 My ewie never play'd the like,
 But tees'd about the barnyard wa'.
 The ewie, &c.

A better nor a thriftier beast,
 Nae honest man cou'd weel ha' wist,
 For silly thing she never mist,
 To hae ilk year a lamb or twa.
 The ewie, &c.

The first she had I gae to Jock,
 To be to him a kind o' stock,
 And now the laddie has a flock
 Of mair than thirty head to ca'.
 The ewie, &c.

The neist I gae to Jean, and now
 The bairn's sae bra,' has fauld sae fu',
 That lads sae thick come her to woo,
 They're fain to sleep on hay or straw.
 The ewie, &c.

I looked ay at even for her,
 For fear the sumart might devour her,
 Or some meshanter had come o'er her,
 If the beastie bade awa'.
 The ewie, &c.

Yet Monday last, for a' my keeping,
 I canna speak it without greeting,
 A villain cam, when I was sleeping,
 And staw my ewie, horn, an' a'.

The ewie, &c.

I sought her sair upo' the morn,
 And down aneath a buss of thorn,
 I got my ewie's crooked horn,
 But ah! my ewie was awa'.

The ewie, &c.

But an' I had the lown that did it.
 I've sworn and ban'd, as well as said it,
 Tho' a' the warld shou'd forbid it,
 I wa'd gie his neck a thrax.

The ewie, &c.

I never met wi' sic a turn
 As this, since ever I was born,
 My ewie wi' the crooked horn,
 Piur silly ewie stown awa'.

The ewie, &c.

O had she died of crook or cauld!
 As ewies die when they are auld,
 It wad'na been, by mony fauld,
 Sae sair a heart to name o's a'.

The ewie, &c.

For a' the clraith that we hae worn,
 Frae her an hers sae aftern shorn,
 The loss o' her we cou'd hae born,
 Had fair strae death tane her awa'.

The ewie, &c.

But silly thing to lose her life,
 Aneath a greedy villain's knife,
 I'm really fear'd that our goodwife
 Sall never win aboon't ava.

The ewie, &c.

O all ye bards beneath Kinghorn,
 Call up your muses, let them mourn,
 Our ewie wi' the crooked horn,
 Is stown frae us, and fell'd, and a'.

The ewie, &c.

THE WAITS.

SAVILLE (1667.)

To be Sung Four Times.—1st. f; 2nd. p; 3rd. pp; 4th. ff.

1st.
Treble.

2nd.
Treble
or Alts.

Tenor.

Bass.

Fa la la la, la, fa la la la, Fa la

Fa la la la, la, fa la la la, Fa la

Fa la la la, la, fa la la la, Fa

Fa la la la, la, fa la la la, Fa

A musical score for four voices featuring four staves of music. The top three staves are in treble clef and the bottom staff is in bass clef. Each staff contains a single melodic line consisting of quarter notes and rests. The lyrics "la la land" are repeated in a descending pattern from the top staff down to the bass staff.

The musical score consists of four staves of music for a single instrument, likely a piano or harp, using a treble clef. The music is in common time. The lyrics "Fa la la" are repeated four times, once for each staff, with variations in the vocal line each time.

Fa la la la, fa la la la, Fa la la, fa la la la la la.

Fa 'a la la la, fa la la la, Fa la la, fa la la la la la.

Fa la la la la, fa la la la la, Fa la la, fa la la la la.

Fa la la la la, fa la la la, Fa la la, fa la la la la.

WITH
SPIRIT.

I sing ye o' a wife Wha car-ried a' our wa-ter
 Cause o' muckle strife, Was her clash-in' clat-ter. Il - ka wee bit
 A' the warld ken'd o't; Gin ye gat your maut, Ye
 ne'er heard the end o't. Aye clash - in', clash - in', Nan - ny was nae
 can - ny ; Wivesplashin', washin', Match'd nae Wa - ter Nan - ny.

Nanny had a man,
 A drunken market caddy ,
 Connaught cock-nosed Dan,
 A swearin', tearin' paddy.
 Sic a knuckled han',
 Sic an arm o' vigour;
 Nan might scold and ban,
 But brawly could he swigg her.
 Aye smashin' smashin',
 Danny was nae canny;
 Few could stand a thrashin'
 Frae stieve-fisted Danny.

They lived up a stair
 Down in the Laigh Calton.
 Siccans shines were there,
 Siccans noisy peltin';
 Danny wi' his rung
 Steekin' ilka wizen ;

Nanny wi' her tongue,
 Nineteen to the dozen.
 Aye clashin', clashin',
 Trout it was nae canny ;
 Ony fashin', fashin',
 Danny an' his Nanny.

Bodies round about
 Couldna thole nor bide them;
 Fairly flitted out,
 Nane were left beside them ;
 Their bink was a' their ain,
 Nane could meddle wi' them,—
 Neighbour lairds were fain
 A' the land to lea' them.
 Some gae hashin' smashin',
 Makin' siller canny,
 Wha gat rich by clashin'?
 Danny and his Nanny.

Tney'd a bonnie lassie,
 Tonguey as her mither ;
 Yet as game and gaucie
 As her fightin' faither.
 O ! her waist was sma',
 O ! her cheeks were rosy,
 Wi' a shower o' snaw,
 Flaitket owre her bozy
 Sun rays brightly flashin'
 Owre the waters bonnie,
 Glanced nae like the lashin',
 Sparklin' een o' Anny.

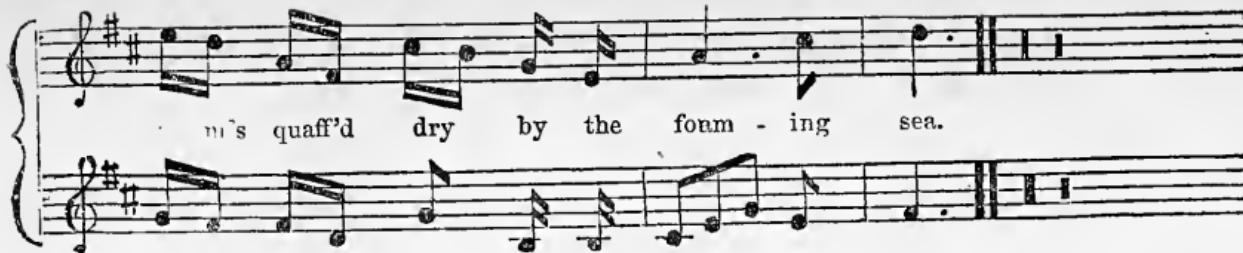
Sight ye never saw,
 Like the laird and leddy,
 Wi' their dochter braw,
 An' themsel's sae tidy :
 Wi' their armies crost,
 On their ain stair munitit;

Gin ye daured to hoast,
 How their pipies luntit.
 Wooers e'er sae dashin',
 Durst nae ca' on Anny,
 Dauntit wi' the clashin'
 O' her mither Nanny.

Beauty blooming fair
 Aye sets hearts a bleezing ;
 Lovers' wits are rare,
 Lovers' tongues are wheezing.
 Barred out at the door,
 A sleet loun scaled the skylight,
 An' drappit on the floor,
 Afore the auld folks eyesight.
 In a flaming passion,
 Maul'd by faither Danny,
 Aff, to lead the fashion,
 Scamper'd bonnie Anny.

The musical score consists of three parts: 1st Voice, 2nd Voice, and Piano. The 1st Voice and 2nd Voice parts are connected by a brace and are written in common time with a key signature of one sharp. The piano part is written below the voices in common time with a key signature of one sharp. The lyrics are as follows:

Wea - ry wan - d'rer re - pose, Thy sad eye - lids close.
This is thy home, thou shalt dwell with me, In bed so deep, Calm,
calm shalt thou sleep, T 1 my stream's quaff'd dry by the foam - ing sea, Till my



This to be Sung after the Last Verse.



Soft pillows are spread,
Oh! rest thy head
In my chamber so blue and so crystal clear;
Ye wavelets, roll,
And lull his soul,
Wavelets to rock him, oh! quick hasten here.

Away! away!
Nor too near him stray;
At your shadow, girl, he will wake with surprise;

Yet ere you've past,
Your 'kerchief cast,
With it I'll cover the sleeping one's eyes.

None thy slumbers shall break,
'Til all shall wake;
In sleep thou shalt bury both grief and joy;
The moon shines bright,
Through mists of night,
And how broadly above us is spread the blue sky.

T. W. KELLY.

LOVE AND DEATH.

SAME AIR.

YOUNG Love and Death, by chance one night,
 Stopped at a hut together,
 While raged the storm, with lurid light,
 To shelter from the weather ;
 Love gave the host, with strict behest,
 His darts to keep till morning,
 Death too, gave his, with looks, stern guest !
 Of future ills a warning.

Each to his chamber then retired ;
 But when the sun was peeping,
 The travellers of the host required
 Their charge, left in his keeping ;
 The host complied ; but, as we are told,
 Too fatally mistaking,
 Gave Death Love's arrows tipped with gold,
 Young Love in turn Death's taking.

Whichever course the archers went,
 They caused a sad confusion !
 Old age, on whom Death's aim was bent.
 Felt playful Love's delusion ;
 While victims, maids, and youths became,
 Where luckless cupid wandered !
 Young hearts dropped in a blighted frame,
 And passion's bliss was squandered

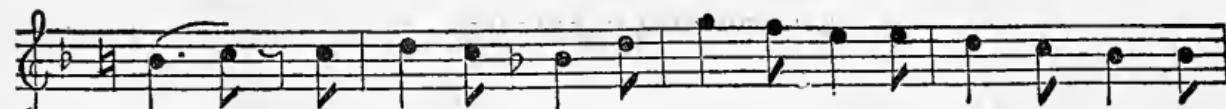
Love soon his fellow-traveller met,
 And straight with sobs and sighing,
 Complained that all he aimed at yet,
 Were either dead or dying !
 Said Death, ' dry up your tears, poor boy !
 Take back your own bright quiver,
 And give me mine.' Love did with joy ;
 —They parted then for ever !



The kiss, dear maid! thy lip has left, Shall nev - er part from



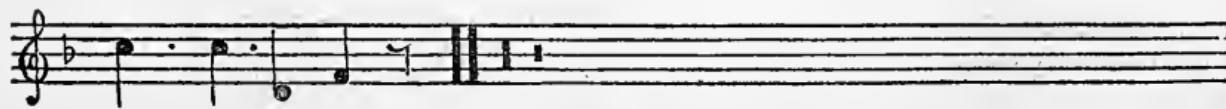
mine. Till hap-pier hours re - store the gift, Un - taint - ed back



thine. I ask no pledge to make me blest, In gaz - ing whe



alone; Nor one me - mo - rial for a breast, Whose thoughts are



all thine own.

Nor need I write—to tell the tale
 My pen was doubly weak ;
 Oh ! what can idle words avail,
 Unless the heart could speak ?

By day or night, in weel or woe,
 That heart no longer free,
 Must bear the love it cannot show,
 And silence echo for thee.

THE BRIDE'S FAREWELL.

SAME AIR.

Why do I weep !—to leave the vine,
 Whose clusters o'er me bend !
 The myrtle—yet, oh ! call it mine !—
 The flowers I loved to tend !
 A thousand thoughts of all things dear,
 Like shadows o'er me sweep !
 leave my sunny childhood here,
 Oh ! therefore let me weep !

I leave thee, sister—we have play'd
 Through many a joyous hour,
 Where the silvery green of the olive shade
 Hung dim o'er fount and bower !
 Yes ! thou and I, by stream, by shore,
 In song, in prayer, in sleep,
 Have been as we may be no more—
 Kind sister let me weep !

I leave thee, father !—Eve's bright moon
 Must now light other feet,
 With the gather'd grapes, and the lyre in tune,
 Thy homeward steps to greet'
 Thou, in whose voice to bless thy child,
 Lay tones of love so deep,
 Whose eye o'er all my youth hath smiled,—
 I leave thee !—let me weep !

Mother ! I leave thee !—on thy breast
 Pouring out joy and woe,
 I have found that holy place of rest,
 Still changeless—yet I go !
 Lips that have lull'd me with your strain,
 Eyes that have watched my sleep !
 Will earth give love like yours again ?—
 Sweet mother, let me weep !

ALLEGRO.



Well met pret - ty nymph, says a come - ly young swain, To a



love - ly young shep - herd - ess cross - ing the plain, when cross - ing the



plain. Why so much in haste? (now the month it was May,) Shall I



ven - ture to ask you, fair maid - en, which way? May I ven - ture to



ask you, fair maid - en, which way? Then straight to this ques - tion, the



The musical score consists of five staves of music in common time, G major (indicated by a 'G' with a sharp sign), and a key signature of one sharp. The vocal line is in soprano range, with lyrics written below the notes. The lyrics describe a nymph's reply to a shepherd, mentioning her smile, look, and glance from her eye, and her journey home-ward. The shepherd asks why she would know where she came from and goes, and ends with a question about the gentle shepherd.

nymph did re - ply, With a smile in her look, and a glance from her
eye, and a glance from her ye; I came from the vill-age, and
home - ward I go; And now gen-tle shepherd, pray why would you
know ' I came from the vill-age, and home - ward I
go; And now gen - tle shep - herd, pray why would you know?

I hope, pretty maid, you won't take it amiss,
If I tell you the reason of asking you this;
 Of asking, &c.

I'd see you safe home (now the swain was in love),
Of such a companion, if you should approve.
 Of such a companion, &c.

Your offer, kind shepherd, is civil, I own,
But I see no great danger in going alone;
 In going, &c.

Nor yet can I hinder, the road being free
For one as another, for you as for me.
 Nor yet can I hinder, &c.

No danger in going alone, it is true,
But yet a companion is pleasanter too,
 Is pleasanter, &c.

And if you could like (now the swain he took
 heart),
Such a sweetheart as me, why we never would
 part.

 Such a sweetheart, &c.

O! that's a long word, said the shepherdess, then;
I've often heard say, there's no trusting you
 men.

 There's no trusting, &c.
You'll say and unsay, and you'll flatter, 'tis true;
Then leave a young maiden the first thing you do.
 You'll say, &c.

O! judge not so harshly, the shepherd replied,
To prove what I say, I will make you my bride;
 Will make you, &c.

To morrow the parson (well said little swain),
Shall join both our hands, and make one of us
 twain.

 Shall join, &c.
Then what the nymph answer'd to this is not said;
But the very next morn, to be sure, they were wed.

 To be sure, &c.
Sing hey derry, ho derry, hey derry down;
Now when shall we see such a wedding in town.
 Sing hey derry, &c.

BURNS.

LOGAN WATER.



O Lo - gan sweet - ly did'st thou glide, That day I was my



Wil - lie's bride; And years sin - syne hae o'er us run, Like



Lo - gan to the sim - mer sun. But now thy flow'ry



banks ap - pear Like drum-lie win - ter, dark and drear, While

my dear lad maun face his faes, Far, far frae me an'l
 Lo - gan braes.

Again the merry month o' May
 Has made our hills and valleys gay;
 The birds rejoice in leafy bowers,
 The bees hum round the breathing flowers;
 Blithe morning lifts his rosy eye,
 And evening's tears are tears of joy;
 My soul delightless a' surveys,
 While Willie's far frae Logan braes.

Within yon milk-white hawthorn bush,
 Amang her nestlings sits the thrush;
 Her faithfu' mate will share her toil,
 Or wi' his song her cares beguile;

But I wi' my sweet nurslings here,
 Nae mate to help, nae mate to cheer,
 Pass widow'd nights and joyless days,
 While Willie's far frae Logan braes.

O ! wae upon you men o' state,
 That brethren rouse to deadly hate !
 As ye make mony a fond heart morn,
 Sae may it on your heads return !
 How can your flinty hearts enjoy
 The widow's tears, and orphan's cry ?
 But soon may peace bring happy days,
 And Willie hame to Logan braes !

1st.
Treble.

Pack clouds away! And welcome day, With night be ban - ish'd sor - row; Sweet

2nd.
Treble.

Bass.



air, blow soft; Mount, larks, a - loft, To give my love good - mor - row! Wings



A musical score for a three-part setting. The top part consists of two staves: soprano (treble clef) and alto (clef). The middle part is bass (bass clef). The bottom part consists of two staves: tenor (bass clef) and bass (bass clef). The music is in common time. The lyrics are integrated into the vocal parts.

from the wind To please her mind, Notes from the lark I'll borrow; Bird, prone thy wing, gay

warblers sing, To give my love good - mor - row! To give my love good - mor - row!

Wake from thy rest,
 Robin Red-breast,
 Sing, birds, in every furrow ;
 And from each hill,
 Let music shrill,
 Give my fair love good-morrow !

Black-bird and thrush,
 In every bush,
 Stare, linnet, and blithe sparrow ;
 Ye pretty elves,
 Among yourselves,
 Sing my sweet love good-morrow.

NOW HASTE MY LOVE.

SAM'L AIR.

Now haste, my love, the sun has set,
 And the moon through twilight streaming,
 Now on the mosque's white minaret,
 Its silver light is streaming.

And see the fire-fly in the tope,
 Bright through the darkness shining,
 Ev'n as the rays which heav'nly hope,
 Darts on the soul repining.

And all is hush'd in soft repose,
 Not a sound on the calm air swelling,
 Save where the bulbul to the rose,
 Its tale of love is telling.

Then haste, bright treasure of my heart,
 Flow'r's round, and stars above thee,
 Alone must see us meet and part,
 And witness how I love thee.

1st.
Treble.

Musical score for "Harold the Valiant" Glee, featuring three staves: 1st Treble, 2nd Treble, and Bass. The key signature is C major with one sharp (F#). The music consists of two systems. The first system ends with a repeat sign and a double bar line. The lyrics for the first system are: "My ships to fair bi-ci has coast, Have row'd their ra-pid". The second system begins with a repeat sign and a double bar line. The lyrics for the second system are: "way; While in their van, my well-mann'd bark, Spread wide her streamers". The music is written in common time.

2nd.
Treble.

Continuation of the musical score for "Harold the Valiant" Glee, featuring the same three staves: 1st Treble, 2nd Treble, and Bass. The key signature changes to F major (one sharp, one flat) at the beginning of this section. The lyrics for this section are: "way; While in their van, my well-mann'd bark, Spread wide her streamers". The music continues in common time.

gay; Arm'd, at the helm, my - self a host, I seem'd in glo-ry's orb to move.

Ah! Ha - rold check the emp-ty boast, A Rus-sian maid-en scorns thy

love; Ah! check the empty boast, A Rus - sian, Russian maiden scorns thy love.

the emp - ty boast, A Russian maiden scorns thy love.

A Russian maiden scorns thy love, A Russian maiden scorns thy love.

Rough was the sea, and rude the wind,
And scanty were my crew :
Billows on billows, o'er our deck,
With frothy fury flew.
Deep in our hold the waves were lost :
Back to their bed each wave we drove,
Ah! Harold, check the empty boast,
A Russian maiden scorns thy love.

What feat of hardihood so bold,
But Harold wots it well ;
I curb the steed, I stem the flood,
I fight with falcion fell ;
The oar I ply from coast to coast .
On ice with flying skates I rove.
Ah! Harold, check the empty boast,
A Russian maiden scorns thy love.

Can she deny, the blooming maid,
And she has heard the tale,
When to the south my troops I led,
The fortress to assail;

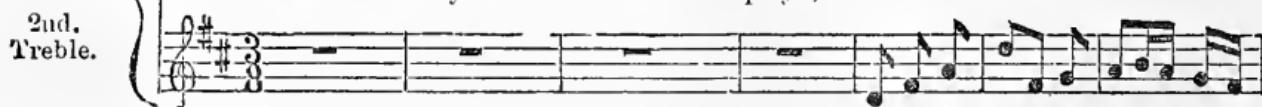
How, while my prowess thinn'd the host,
Fame bade the world each deed approve.
Ah! Harold, check the empty boast,
A Russian maiden scorns thy love.

LOVE IN THINE EYES FOR EVER PLAYS.—DUET.

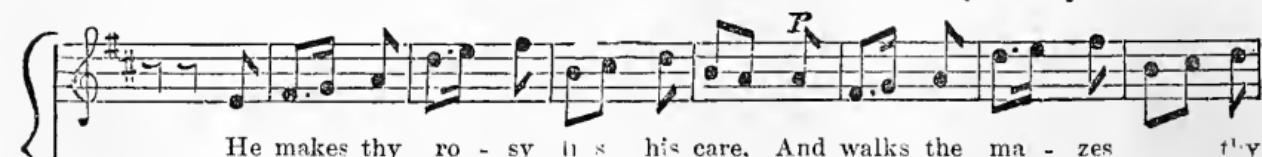
JACKSON.



Love in thine eyes for ev - er plays;



He in thy snow-y bo - som



He makes thy ro - sy lips his care, And walks the ma - zes t^hy



strays; He makes thy ro - sy lips his care, And walks the ma - zes of thy

hair; Lovedwells in ev - ry out - ward part, But ah! he nev-er, ah! he

—, Ah! he nev-er touch'd thy heart, he nev-er, nev-er touch'd thy

heart. heart. How dif - f'rent is my fate from thine! No out-w rd

heart, heart. How dif - f'rent is my fate from thine!

A musical score for voice and piano, featuring three staves of music with lyrics. The music is in common time, with a key signature of one sharp (F#). The vocal line is in soprano C-clef, and the piano accompaniment is in soprano G-clef.

The lyrics are:

marks of love are mine, no out-ward marks of love are mine!
 No out-ward marks of love, of love are mine! My

My brow is cloud-ed by de-spair, And grief, love's bit-ter foe is
 brow is cloud - ed by de-spair, And grief, love's bit - ter foe is

there, love's bit-ter foe is there. But deep with-in my glow-ing soul, He

A musical score for a solo voice and piano. The music is in common time, key of G major (two sharps). The vocal part consists of four staves of music with lyrics underneath. The piano part is represented by a bass staff at the bottom. The lyrics describe a divine ruler who reigns without control.

rules and reigns with - out con - trol, He rules and reigns with - out con - .

trol, He rules he reigns with - out con - trol,

trol, He rules and reigns with - out con

rules, he reigns with - out con-trol, with - out con - trol, with - out con - trol.
2nd. time slower.

trol. He reigns with - out con-trol, with - out con - trol, with - out con - trol.

From the " Comic Opera, the Farmer."

Ere a - round the huge oak that o'er - sua - dows you mill. The fond
 iv - y had dar'd to en-twine; Ere the church was a ru - in that
 nods on the hill, Or the rock built its nest on the pine.
 rook built its nest on the pine.

Could I trace back the time, a far distant date,
 Since my forefathers toil'd in this field;
 And the farm I now hold on your honour's estate,
 Is the same that my grandfather till'd.

He, dying, bequeath'd to his son a good name,
 Which, unsullied, descended to me,
 In my child I've preserv'd it unb' emish'd with shame,
 And it still from a spot shall be free.

To yon - der love - ly maid - en Those flow - rets would I
send To say my soul is lad - en, And would its sor - r ws
end. Thou rose, so fresh - ly blow - ing, Tell how my bo - som
burns, Tell how my tears are flow - ing, My heart how deep it
mourns. My heart how deep it mourns.

THE LETTER OF FLOWERS (Continued.)

Thou myrtle, whisper lightly,
My hopes how sweet they be !
That never star so brightly,
Shone o'er my path as she.

'Despair is killing anguish,'
Thou marigold shalt say,
Without her I shall languish.
And in my grave decay.

DIAMOND.

FLY, FAVOURITE OF VENUS!—FLY COURIER OF LOVE !

SAME AIR.

A dove in terror flying,
This morning crossed my way,
In murmurs faintly crying,
For aid it seemed to pray.
A vulture downward rushing,
His wings just o'er it shook,
As floods from mountains gushing,
Plunge headlong on some brook !

'Ah ! whither 'scape from ruin ;'
So ran the dove's low moan ;
'Fast, fast his fate pursuing,'
Great Venus guard thy own !'
To thee, Oh ! Queen of Beauty !
The dove was ever slave,
Protection grant for duty ;
Hear, Venus, hear and save !

FAREWELL! THOU COAST OF GLORY.

SAME AIR.

FAREWELL! thou coast of glory,
Where dwelt my sires of yore!
Their names, their martial story,
Your trophied tombs restore.
Farewell! thou clime of beauty!
Where blooms the maid I love,
Fond thoughts in pleasing duty,
Around her ever rove.

What phrase to shape '*farewell*' in,
In vain this heart would tell;
Winds blow—white sails are swelling—
Oh! native land!—farewell!
Farewell! thou coast of glory,
Where dwelt my sires of yore!
Their names, their martial story,
Your trophied tombs restore.

BOLY.

LOVE! THOU DEAR DECEIVER.

SAME

LOVE! thou dear deceiver,
Here, at length, we part;
From this moment, never
Shalt thou wring my heart.
Yet this tear-drop stealing,
Yet this throb of pain,
Tell me, past concealing,
I'm thy slave again.

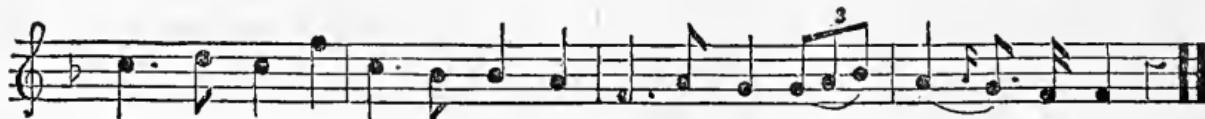
List'ning saints befriend me,
Love! my peace restore,
Pride! my spirit lend me,
All will soon be o'er.
Love! thou dear deceiver,
Here, at length, we part;
From this moment, never
Shalt thou wring my heart.

Sung in the Opera of Rosina.

ROSINA.



When the rosy morn ap - pear - ing, Paints with gold the ver - dant lawn;



Bees on banks of thyme dis - port - ing, Sip the sweets and hail the dawn.

PHOEBE.



War - bling birds the day pro - claim - ing, Ca - rol sweet the live - ly strain;



They for - sake their leafy dwell-ing, To se - cure the gold - en grain.

WHEN THE ROSY MORN APPEARING (Continued.)

141

WILLIAM.



See con - tent the hum - ble glean - er, Take the scat - ter'd ears that fall;



Na - ture all her child - ren view-ing, Kind-ly boun-teous cares for all.



When the ro - sy morn ap - pear-ing, Paints with gold the ver - dant lawn;



The musical score consists of six staves of music. The first two staves are grouped by a brace and correspond to the first stanza of lyrics. The last four staves are grouped by a brace and correspond to the second stanza. The music is in common time, with a key signature of one flat. The vocal line is in soprano C-clef, and the piano accompaniment is in bass F-clef. The lyrics are written below the corresponding staves.

Bees on banks of thyme dis - port-ing, Sip the sweets and hail the dawn.
War-bling birds the day pro-claim-ing, Ca - rol sweet the live - ly strain;

A musical score for three voices. The top voice has a treble clef, the middle voice has a bass clef, and the bottom voice has a bass clef. The music consists of three staves of notes. Below the first staff, lyrics are written: "They for-sake their leafy dwell-ing, To se-cure the gold-en grain." A horizontal line separates this section from the next.

HENRICK.

YOU ARE A TULIP.

RUSSIAN AIR.

A musical score for three voices. The top voice has a treble clef, the middle voice has a bass clef, and the bottom voice has a bass clef. The music consists of three staves of notes. Below the first staff, lyrics are written: "You are a tu-lip, seen to-day, But, dear-est, of so
short a stay, That where you grew scarce man can say." A vertical bar line is at the end of the staff.

You are a lovely July flow'r,
Yet one rude wind or ruffling show'r,
Will force you hence and in an hour.

You are a sparkling rose i' the bud,
Yet lost ere that chaste flesh and blood
Can show where you ere grew or stood.

You are the queen all flow'rs among,
But die you must, fair maid, ere long,
As he the maker of this song.

BURNS.

O POORTITH CAULD

O poor - tith cauld and rest - less love, Ye wreck my peace be -

tween ye; Yet poor-tith a' I could for-give, An 'twere na for

Jean - ie. O why should fate sic plea - sure have, Life's dear-est bands un -

The musical notation consists of two staves. The top staff starts with a treble clef, a key signature of one flat, and a common time signature. It contains six measures of music. The bottom staff starts with a bass clef, a key signature of one flat, and a common time signature. It contains five measures of music. Below the staves, the lyrics are written in a single-line format, corresponding to the notes.

twin - ing; Or why sae sweet a flow'r as love De-
 pend on for - tune's shin - ing.

This warld's wealth when I think on,
 Its pride, and a' the lave o't;
 Fie, fie on silly coward man,
 That he should be the slave o't.
 O why, &c.

Her een sae bonnie blue, betray
 How she repays my passion ;
 But prudence is her o'erword aye ;
 She talks of rank and fashion.
 O why, &c.

O wha can prudence think upon,
 And sic a lassie by him ?
 O wba can prudence think upon,
 And sae in love as I am ?
 O why, &c.

How blest the humble cotter's fate !
 He woos his simple dearie ;
 The silly bogles, wealth and state,
 Can never make them eerie.
 O why, &c.

Treble.



Now is the month of May-ing, When mer-ry lads are play-ing, Fa la la la la

Alto.



Now is the month of May-ing, When mer-ry lads are play-ing, Fa la la la la

Tenor.



Now is the month of May-ing, When mer-ry lads are play-ing, Fa la la la la

1st. Bass



Now is the month of May-ing, When mer-ry lads are play-ing, Fa la la la la

2nd. Bass



Now is the month or May-ing, When mer-ry lads are play-ing, Fa la la la la

The musical score consists of five staves of music in common time, key signature of one sharp (F#), and a vocal range from soprano to bass. The lyrics are integrated with the music, appearing below each staff. The lyrics are:

la la, fa la la la la la la. Each with his bonnie lass, A dancing on the

la la la la, fa la la la la la la. Each with his bonnie lass. A dancing on the

la, fa la la la la la la. Each with his bonnie lass, A dancing on the

la, fa la la la la la. Each with his bonnie lass, A dancing on the

la, fa la la la la la la. Each with his bonnie lass, A dancing on the

A musical score for a madrigal, consisting of five staves of music and lyrics. The music is in common time, with a key signature of one sharp (F#). The lyrics are repeated in each staff, with slight variations in the third and fourth staves.

The lyrics are:

- grass, fa la la la la la la la la la la.
- grass. fa la la la la la la la la, fala la la la la la.
- grass, fa la la la la la la la, fa ma la la ia ia ia ia la la.
- grass, fa la la.
- grass, fa la la la la la la la la, la la la la la la la.

The spring clad all in gladness,
Doth laugh at winter's sadness;
Fa la la, &c.

And to the bagpipe's sound,
The nymphs tread out their ground.
Fa la la, &c.

WILLIE WINKIE.—A NURSERY RHYME.

Extracted from the 'Whistlebinkie' by permission of the Publisher.

W. MILLER.

COMPOSED FOR THE CASKET BY A. a. D.



Wee Wil - lie Win - kie rins through the toun, Up stairs, and down stairs,



in his nicht-gown; Tirlin' at the win-dow, cry-ing at the lock, Are the



weans in their bed, for it's now ten o'clock.

'Hey Willie Winkie, are ye comin' ben?
 The cat's singin' grey thrums to the sleepin' hen,
 The dog's speldert on the floor and disna gie a
 cheep,
 But here's awaukrife laddie, that *wunna fa' asleep.*'
 'Onything but sleep, you rogue, glow'ring like the
 moon,
 Rattlin' in an airn jug wi' an airn spoon,

Rumblin', tumblin' roon' about, crawin' like a
 cock,
 Skirlin' like a kenna-what, wauken sleepin' fock.
 'Hey Willie Winkie, the wean's in a creel,
 Wamblin' aff a bodie's knee like a verra eel,
 Ruggin' at the cat's lug and raveling a' her
 thrums—
 Hey Willie Winkie—see there he comes.'

DR PERCY.

'O NANNY, WILT THOU GANG WI' ME ?'

CARTER.

ANDANTE.

O Nan - ny, wilt thou gang wi' me? Nor sigh to leave the
 flaunting town? Can si - lent glens have charms for thee, The
 low - ly cot, and rus - set gown? No lon - ger drest in

silk - en sheen, No lon - ger deck'd with jew - els rare,

Say, canst thou quit the bus - y scene, Where thou wert fair - est

of the fair? Say, canst thou quit the bus - y scene, Where

thou wert fair - est of the fair? Where thou wert fairest, where

thou wert fair-est, Where thou wert fair - est of the fair?

O Nannie, when thou'rt far away,
Wilt thou not cast a look behind ?
Say, canst thou face the parching ray,
Nor shrink before the wintry wind ?
O can that soft and gentlest mein,
Severest hardships learn to bear,
Nor sad regret each courtly scene,
Where thou wert fairest of the fair ?

O Nannie, can thou love so true,
Through perils keen wi' me to gae ?
Or when thy swain mishap shall rue,
To share with him the pang of wae.

H. M.

THE ANSWER.

SAME AIR.

O DONALD I will gan wi' thee,
Wi' thee to silent glens repair ;
The lowly cot has charms for me,
For cheerfulness and peace are there.
No more to shine in silken sheen,
Nor deck'd in gems which fortune gave,
Wi' thee I'll quit this busy scene,
Where thou art bravest of the brave.

O Donald, when thou'rt far awa',
Thou art not absent from my mind,
For thee I'll face the mountain snaw,
Nor shrink before the wintry wind.

And when invading pains befall,
Wilt thou assume the nurse's care,
Nor wishful those gay scenes recall,
Where thou wert fairest of the fair ?

And when at last thy love shall die,
Wilt thou receive his parting breath ?
Wilt thou repress each struggling sigh,
And cheer, with smiles, the bed of death ?
And wilt thou, o'er his much-lov'd clay,
Strew flowers, and drop the tender tear ;
Nor then regret those scenes so gay,
Where thou wert fairest of the fair ?

And can that form and noble mein,
That arm so strong th' oppress'd to save :
Canst thou too quit this courtly scene,
Where thou art bravest of the brave ?

But Nannie's grief no eye could see,
Should fate decree that we must part ;
Donald, the shaft that's death to thee,
Can find no home but Nannie's heart.
In joy or sorrow, bond or free,
In sunny calm, or tempest's wave,
In life, in death, shall Nannie be
Wi' thee the bravest of the brave.



The red moon is up o'er the moss cover'd mountains, The hour is at hand when I



ro - mis'd to rove, With the cot - ta - ger's daugh - ter, by Lo-gan's fair wa - ter, And



tell her how tru - ly her Donald can love, And tell her how tru - ly her



Donald can love, I ken there's the mill - er wi' plen - ty o' sill - er, Wad



fain win a smile frae her bon - ny blue e'e; But my ain charm-ing Ma - ry, the

The musical score consists of three staves of music in common time with a treble clef. The lyrics are integrated into the music as follows:

- Staff 1: star o' Glen - ga - ry, My ain bonnie Ma - ry, the star o' Glen - ga - ry, Keeps
- Staff 2: a' her sweet smiles, keeps a' her sweet smiles, keeps a' her sweet smiles, an' saft
- Staff 3: kiss - es for me,

'Tis lang since we first trod the hielands thegither,
 Twa frolicsome bairns gaily startling the deer,
 When I ca'd her my life, my bonnie wee wife,
 And ne'er knew sic joy as when Mary was
 near.

And ne'er, &c.

An' still she's the blossom I wear in my bosom,
 A blossom I'll cherish and wear till I die;

For my ain charming Mary, the star o' Glengary,
 My ain bonnie, &c.

She's health, an' she's wealth, an' she's a' goo^l
 to me.

Treble.



The sil-ver swan, who liv-ing had no note, When

Alto.



The sil-ver swan, who liv-ing had no note, When death ap-proach'd, un-

Tenor.



The sil-ver swan, who liv-ing had no note, When

1st. Bass.



The sil-ver swan, who liv-ing, who liv-ing had no note, When death ap-

2nd. Bass.



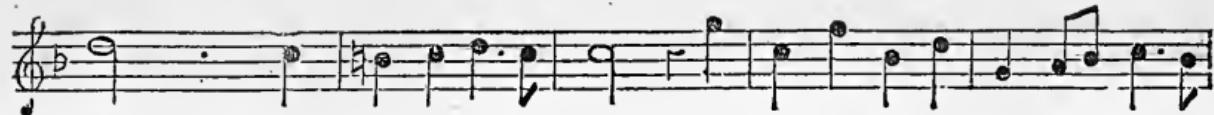
The sil-ver swan, who liv-ing had no note, When death approach'd,

A musical score for 'The Silver Swan' featuring five staves of music and lyrics. The music is in common time, with a key signature of one flat. The lyrics describe a swan's final moments before death.

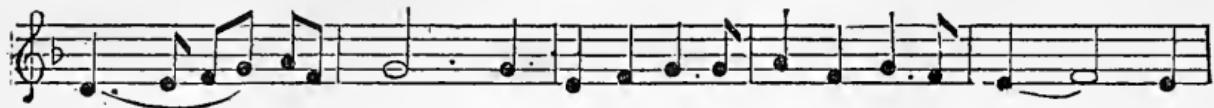
death ap-proach'd, un - lock'd her si - lent throat; Lean - ing her
lock'd her si - lent throat; Lean-ing her breast a - gainst the
death ap-proach'd, un - lock'd her si-lent throat; Lean - ing her breast
ap-proach'd, un - lock'd her si-lent throat; A - gainst the ree - dy
when death approach'd, un-lock'd her si-lent throat: Lean-ing her breast a -

THE SILVER SWAN (Continued.)

157



breast a - gainst the ree - dy shore, Thus sang her first and last, and sang no



ree - dy shore, Thus sang her first and last, and sang, and sang no



against the ree - dy shore. Thus sang her first and last, and sang no



shore, Thus sang her first and last, and sang no more, and sang, and sang no



against the ree - dy shore, Thus sang her first and last, and sang no

A musical score for 'The Silver Swan' featuring five staves of music with lyrics underneath. The music is in common time and includes various clefs (G, F, C, bass, and tenor) and key signatures. The lyrics describe a swan's desire to die and its thoughts about death.

more ; Fare-well all joys! O death, come close my eyes!

more; Fare-well all joys! O death, come close my eyes! More

more; Fare-well all joys! O death come close my eyes;

more; O death, come close my eyes; More geese than

more; Fare-well all joys! Now, death, come close my eyes;

THE SILVER SWAN (Continued.)

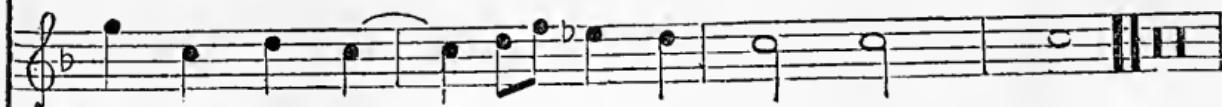
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eyes; More geese than swans now live, more fools than wise.



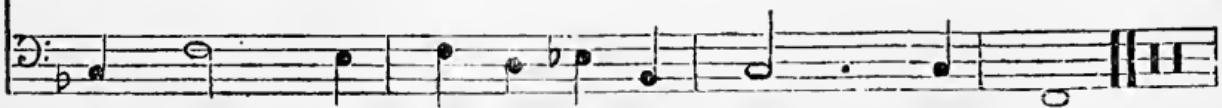
geese than swans now live, more fools, more fools than wise.



More geese than swans now live, more fools than wise.



swans now live, more fools than wise, more fools than wise.



More geese than swans now live, more fools than wise.

WILT THOU BE MY DEARIE?

Wilt thou be my dearie? When sor-row wrings thy gen-tle heart, O
 wilt thou let me cheer thee? By the tre-a-sure of my soul, And
 that's the love I bear thee; I swear and vow, that on - ly thou Shall
 ev - er be my dear - ie. On - ly thou I swear and vow, Shall
 ev - er be My dear - ie.

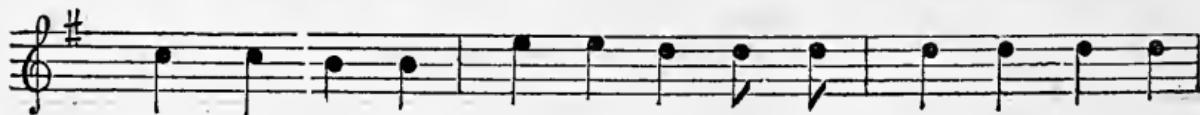
Lassie say thou loe's me,
Or if thou wilt na be my ain,
Say na thou'l refuse me;
If it winna, canna be,
Thou for thine may choose me;

Let me, lassie, quickly die,
T_{rusting} that thou lo'ēs me ;
Lassie, let me quickly die,
T_{rusting} that thou lo'ēs me.

THE DUMB PEAL.—ROUND.

The Pauses indicate the final close.

Dr Cooke.



Blowhard it was our captain's name,
 Our ship, the Lion bold,
 And we were bound to the northern coast,
 To face the frost and cold,
Brave boys.

With a fa la la, &c.

And when we came to that cold countrie,
 Where the white snow always lies,
 Where the storms, and the cold, and the big
 whales blow,
 And the daylight never dies,
Brave boys,
 With a fa la la, &c.

Our mate upon the topmast stood,
 With a spying glass in hand,
 A whale! a whale! a whale! he cries,
 And she spouts at every span,
Brave boys.
 With a fa la la, &c.

Our captain on the deck he ran,
 And a clever little man was he;

Overhaul, overhaul, let your main-tackle fall,
 And launch your boats to sea,
Brave boys.
 With a fa la la, &c.

We struck that fish, and off she went
 With a flourish of her tail ;
 But ah! and alas! we lost one man,
 And we did not catch that whale,
Brave boys.
 With a fa la la, &c.

'Twas when the news to our captain came,
 He call'd up all his crew,
 And for losing of his 'prentice boy,
 He down his colours drew,
Brave boys,
 With a fa la la, &c.

Alas! my men be not dismay'd,
 For the losing of one man,
 For Providence will have its way
 Let a man do what he can,
Brave boys.
 With a fa la la, &c.

The musical score consists of four staves. The top two staves are for the voices, and the bottom two are for the piano. The first staff begins with a treble clef, a key signature of one sharp, and a common time signature. The second staff begins with a bass clef, a key signature of one sharp, and a common time signature. The third staff begins with a treble clef, a key signature of one sharp, and a common time signature. The fourth staff begins with a bass clef, a key signature of one sharp, and a common time signature. The lyrics are as follows:

In A - pril, when prim - ros - es paint the sweet plain, And

sum - mer ap - proach - ing, re - joic - eth the swain,

joic - eth the swain, The yel - low - hair'd lad - die would

1st.

2nd.

of - ten - times go To the wilds and deep glens where the

haw - thorn trees grow, haw - thorn trees grow.

There, uner the shade of an old sacred thorn,
With freedom he sung his loves, evening and
morn;

He sung with so soft and enchanting a sound,
That sylvans and fairies, unseen, danced around.

The shepherd thus sung, ' Though young Maddie
be fair,
Her beauty is dash'd with a scornful proud air;
But Susie was handsome, and sweetly could sing;
Her breath like the breezes perfumed in the spring.'

' That Maddie, in all the gay bloom of her youth,
 Like the moon was inconstant, and never spoke
 truth ;
 But Susie was faithful, good-humour'd, and free,
 And fair as the goddess that sprung from the sea.

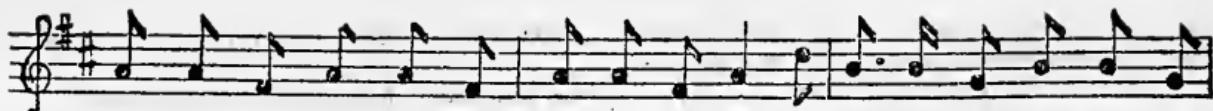
' That mama's fine daughter, with all her great
 dower,
 Was awkwardly airy, and frequently sour ;'
 Then sighing, he wish'd, would but parents agree,
 The witty, sweet Susie, his mistress might be.

DAVID VEDDER.

THE HIGHLAND DRILL.—*Air, Garry Owen.*

Come Cor-plar Mac-do-nald, pe han-dy my lad, Drive in a'
 strag-glers to morn-in' pa-raad! Greas orst,* or you'll may-be get
 thro' ta wood lad-die, Ta Kor-nal will not leave a soul in your pod-y. Faal

* Make haste; pronounced *kress-horst*.



in - to ta ranks tere! ye scoundlars fall in! I'll mak' ta one half of you



shump from your skin! You're raw as ta mut-ton, an' creen as ta cab-bage, I'll



treel you to teath with your weight heav-y paggage!

Advance to ta left tere! faal pack to ta right!
Tress straight into line, or I'll treel you till night!
You sodgers! ye're shust a disgraish to your clan,
An a fery hard pargain to SHORGE, i'onest man!

You Tuncan M'Donald! you fery great sot,
You're trunk as ta cap, or ta stoup, or ta pot!

You'll ket a night's quarters, into ta plack hole :—
Now, silence! an' answer to call of ta roll.

Sergeant (bawling at the top of his voice), ' Donald M'Donald, *Mhor?**—(no answer, the man being absent)—I see you're there, so you're right not to speak to nobody in the ranks. Donald

* Big or great.

M'Donald, *Rhua?** ‘Here.’ ‘Ay, you’re always here when nobody wants you. Donald M’Donald, *Fad?*†—(no answer)—oh decent, modest lad, you’re always here, though, like a good sodger, as you are, you seldom say nothing about it. Donald M’Donald, *Cluasan Mhor?*‡—(no answer)—I hear you; but you might speak a little louder for all that. Donald M’Donald, *Ordag?*§ ‘Here.’ ‘If you’re here this morning, its no likely you’ll be here to-morrow morning; I’ll shust mark you down absent; so let that stand for that. Donald M’Donald, *Casan Mhor?*|| ‘Here.’ Oh damorst! you said that yesterday, but who sawt you?—you’re always here, if we tak you’re own word for it. Donald M’Donald, *Cam beul?*¶ ‘Here’—(in a loud voice). ‘If you was not known for a pig liar, I would believe you; but you’ve a bad habit, my lad, of always crying here whether you’re here or no; and till you give up your bad habit, I’ll shust always mark you down absent for your impudence: its all for your own good, so you need not cast down your brows, but shust be thankful that I don’t stop your loaf too, and then you wad maybe have to thank your own couple tongue for a sair back and a toom belly. Attention noo, lads, and let evver man turn his eyes to the sergeant.’

* Red-haired.

† Long.

‡ Big ears.

§ Applied to a man having an extra thumb.

|| Big feet.

¶ Crooked mouth.

You Donald M’Donald! your belt is as plack
As ta pra’ Sunday coat on ta minister’s pack;
So you needna stand cruntin’ tere shust like ta pig,
For ta Captain shall send you on duty fatigue

An’ as for you, Evan M’Donald, you see
You’ll go to ta gaurd-house this moment wi’ me;
Your firelock and pagnet ’ll no do at a’,
An ta ramrod’s sae roosty it winna pe traw!

An’ Struan M’Donald, stand straight on your shanks,
Whenever ta sergeant treels you in ta ranks;
An’ hoult up your head, Sir, an’ shoulter your
humph!
I toot you’ve peen trinkin’ you creat muckle sumph!

You, Lauchie M’Donald! you skellum, ochon!
Your hair’s neither pouthered nor letten alone;
An’ the tin o’ your pig tail has lost the shapan,
An’ your frill is as brown as the heather o’ Pran!

Oigh! Dugald M’Donald! your small clothes are aye
As yellow as mustard in April or May;
I tare say you think it a creat cryin’ sin
To puy ta pipe clay, an’ to rub it hard in!

An’ now you’ll dismiss like goot pairns till to-
morrow,
I’m shure you’re my pride, an’ my shoy, an’ my
sorrow;
It’s a’ for your goods if I gie you a thraw,
For the sergeant ye ken has the charge o’ ye a’.

1st.
Voice.

Hail! all hail! thou mer-ry month of May, We will has-ten to the

2nd.
Voice.

woods a - way, And scent the flow'rs so sweet and gay, Haste a - way to

hail! the mer-ry May. Hark! hark! hark! to hail the month of May, How the

song-sters war - ble on each spray, And we will be as blythe as they, Then a -

way to hail the mer - ry, mer - ry May, the mer - ry May, Then a - way to

hail the mer - ry month of May. Hail! all hail! thou mer - ry month of

The musical score consists of three staves of music in common time, separated by large curly braces. The top staff begins with a dynamic *p*. The lyrics for this section are:

May, thou hast given to ev'ry bird its mate; grant lov - ers true as

The middle staff continues the melody. The lyrics for this section are:

kind a fate! So shall they all bless thee mer - ry, mer - ry, mer - ry

The bottom staff concludes the song. The lyrics for this section are:

May! Hail! all hail! Thou mer - ry month of May.

Musical score for "Master Speaker—Catch" featuring three staves of music with lyrics. The music is in common time (indicated by 'C') and consists of six measures per staff. The first staff begins with a treble clef, the second with an alto clef, and the third with a bass clef. The lyrics are as follows:

Master Speak - er, tho' 'tis late, Master Speak - er tho' 'tis
 Ques - tion, ques - tion, ques - tion, ques - tion, ques - tion,
 Or - der, or - der, or - der, hear him, hear him,
 late, tho' 'tis late, I must length - en the de -
 hear him, hear him, hear. Sir I shall name you if you
 hear him, hear him, hear, pray sup - port the chair, pray sup - port the

The musical score consists of three staves of music in common time, treble clef, and a key signature of one sharp. The lyrics are integrated with the music, appearing below each staff.

1
bate, I must length - en the de - bate, Mas - ter,
stir, if you stir, Sir I shall name you if you stir, Sir I shall
chair, pray sup - port the chair, pray sup - port the chair, Ques - tion.

2
Speak - er tho' 'tis late, I must length - en the de - bate.

3
name you, Sir I shall name you, Sir I shall name you if you stir.
or - der, hear him, hear, pray sup - port, sup - port the chair.

JIM ALONG JOSEY.



I'm just from Lu - sey - an - an, dar whar I'd have you to know, Dat



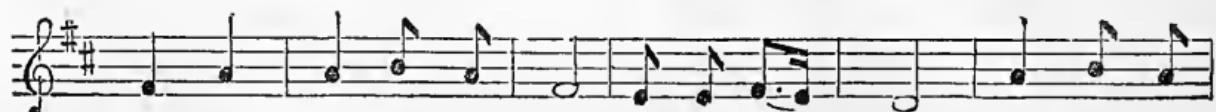
Jim a - long Jo - sey was all de go; Dem nig - gers all



dar used to make a big ring, And the sci - en - ti - fie



song dat we did sing, was Hey, Jim a - long, Jim a - long

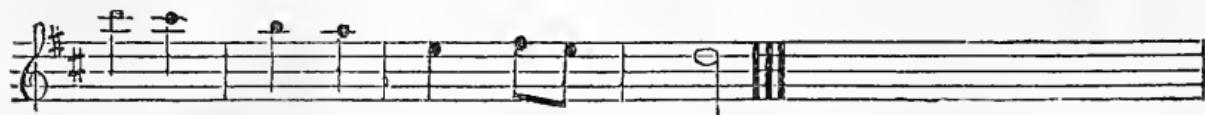


Jo - sey, Hey, Jim a - long, Jim a - long Joe. Hey, Jim a -



loug, Jim a - long, Jo - sey; Hey Jim a - long, Jim a - long Joe.

DANCE.



When I used to dance dar, de folk dey all allowed,
Dat in kicking up my heels, I was equal to a crowd;
And one man said he would bet me half a dollar,
Dat in one week I should beat ole Jim Crow hollow.

Hey, Jim along, &c.

Once ole Jim Crow he was dar all de go,
Till he found him rival in Jim along Joe ;
Now poor Mr Crow dey Lab put him to bed,
And Jim along Josey have come in him stead.

Hey, Jim along, &c.

I knew a nigger ober dar, he had so hard a head,
 He took a bull by de horns and butted him dead—
 He took him to de riber and he trowed him in de
 water,
 But I dont tink he acted just zactly as he ought to.

Hey, Jim along, &c.

But now I've left ole Luseyanna far behind,
 And if I don't go back again, I sha'nt much mind,
 For if you was so kind to Billy Barlow,
 Perhaps you'll show some favour here to Jim
 along Joe.

Hey, Jim along, &c,

ENCORE VERSES.

Now ladies and gentlemen, I've come back once
 more,

Kase its plain you all wanted me by calling encore,
 As its just upon de heel tap and den upon de toe,
 Why dat hyar's de science of Jim along Joe.

When I gets de new coat dat I specks to hab soon,
 Likewise de new par ob trouserloon—

When I walks along Princee'se Street, dars no one
 will be bigger,

Dan dis here sentimental and scientific nigger.

Oh de punkin puddin', and de peacock pie,—
 De white cat scratch out de black cat's eye;

I took both de cats and slobe 'em in a pail,
 When de black cat bite off de white cat's tail.

De Boleno's where here, dat you know full well,
 And darfore it is no use for me dat to tell;
 Dey tinks dat dey was clever, but they're only so so,
 For a graceful figure, look at Jim along Joe.

Now, ladies and gentlemen, once more I makes
 my bow,
 And I tanks you all for laughing at my nonsense
 now,

As I never mind de weader, so de wind dont blow,
 I hopes dat is all pleased wid Jim along Joe.



I've wan-der'd with charm-ing Kate Kear-ney A - long the green banks of Kil-



lar-ney, But I dreamt not that guile, Lay hid 'neath her smile, S^



rap-tur'd was I with Kate Kear-ney. For she vow'd to be true to me



ev - er, That no - thing but death could us se - ver; Her



smile was so sweet, My joy so com-plete, Pos . ses - ing a prize like Kate Kear-ney.

But her love, which I thought such a treasure,
 I found she could change it at pleasure,
 The smile once so sweet,
 Was rank with deceit,
 That play'd round the lips of Kate Kearney.

Then beware of this pretty deceiver,
 For who could in earnest believe her,
 Her words are so fair,
 She will try to ensnare,
 And you'll sigh but in vain for Kate Kearney.

HEWIT.

ROSLIN CASTLE.

The musical score consists of four staves of music. The first staff begins with a treble clef, a key signature of one flat (B-flat), and common time. The lyrics for this staff are: "'Twas in that sea - son of the year, When'. The second staff begins with a treble clef, a key signature of one flat (B-flat), and common time. The lyrics for this staff are: 'all things gay and sweet an - pear, That Co - lin with the'. The third staff begins with a treble clef, a key signature of one flat (B-flat), and common time. The lyrics for this staff are: 'morn - ing ray, A - rose and sung his ru - ral lay.'. The fourth staff begins with a treble clef, a key signature of one flat (B-flat), and common time. The lyrics for this staff are: 'Of Nan - ny's charms the shep - herd sung, The hills and dales with'.

Nan - ny rung, While Ros - lin Cas - tle heard the swain, And
e - cho'd back the cheer - ful strain.

Awake, sweet muse ! the breathing spring,
With rapture warms, awake and sing ;
Awake and join the vocal throng,
And hail the morning with a song ;
To Nanny raise the cheerful lay,
O bid her haste and come away ;
In sweetest smiles herself adorn,
And add new graces to the morn.

O hark, my love ! on every spray
Each feather'd warbler tunes his lay ;
'Tis beauty fires the ravish'd throng,
And love inspires the melting song ;

Then let my ravish'd notes arise,
For beauty darts from Nanny's eyes,
And love my rising bosom warms,
And fills my soul with sweet alarms.

O come, my love ! thy Colin's lay
With rapture calls, O come away !
Come, while the muse this wreath shall twine
Around this modest brow of thine,
O hither haste, and with thee bring
That beauty blooming like the spring,
Those graces that divinely shine,
And charm this ravish'd heart of mine.



O, I hae watch'd that witch-ing smile, That tauld me I w-as



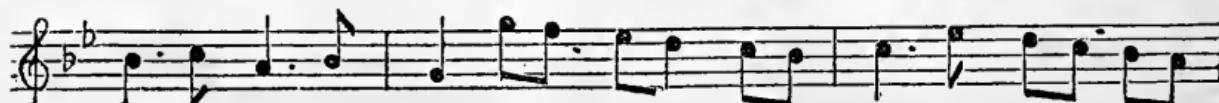
dear to you; An' I hae seen you kind and free, An'



blithe - ly gay, and fond - ly true. An' I hae heard that



voice sae sweet at - tun'd to please nae ear but mine; An'



I hae thought my bliss com - plete, To sing nae o - thers

A musical score for a single voice, featuring three staves of music in common time with a key signature of one flat. The lyrics are written below each staff.

praise but thine. O, Is - a - bel, my Is - a - bel! Al-

though you still art dear to me, Yet Is - a - bel, O,

Is - a - bel! You're nae as ye were wont to be.

An' l hae vow'd eternal truth,
 An' mony a pledge hae got frae thee,
 That a' the fairy wiles o' youth
 Should never win thy heart frae me;
 But, O, deceiving, fickle fair,
 Thy sweets whae'er presumes to pree,

Too late will find ye'll do nae mair,
 Than break the heart an' please the e'e.
 O, Isabel, my Isabel!
 Although you still are dear to me;
 Yet Isabel, O Isabel!
 You're nae as ye were wont to be.

Alto.



Fair Flo - ra decks the flow' - ry ground, And

Tenor.



Bass.



plants the bloom of May, And

plants the bloom of May. While ev' - ry hill

A musical score for three voices (Soprano, Alto, Bass) in common time, key of G major (two sharps). The vocal parts are separated by vertical braces. The lyrics are written below the notes.

Soprano part (top line):
ev' - ry vale ap - pears un - u - sual gay, The pret - ty, pret - ty
ap - pears un - u - sual gay,

Alto part (middle line):
war - blers of the grove as - sume their va - rious notes;

Bass part (bottom line):
war - blers of the grove as - sume their va - rious notes; The

FAIR FLORA (Continued.)

A musical score for two voices, featuring three staves of music with lyrics. The music is in common time, with a key signature of one sharp. The first staff uses soprano and alto voices. The second staff uses soprano and bass voices. The third staff uses alto and bass voices. The lyrics describe the sounds of the woods and the music of birds.

The e - cho - ing woods re - spon - sive sound, The
e - cho - ing woodss re - spon - sive sound, The mu - sic of their
The e - cho - ing woods re - spon - sive sound, The
mu - sic of their throats, the mu - sic of their throats. Lead
throats, the mu - sic
mu - sic of their throats, the mu - sic

FAIR FLORA (Continued.)

185

A musical score for 'Fair Flora' featuring two staves. The top staff uses a treble clef and a key signature of one sharp (F#). The bottom staff uses a bass clef and a key signature of one sharp (F#). The music consists of six measures. The lyrics are as follows:

on my Ce - lia, quit the town, My Ce - lia quit t'e
Town O haste my Ce - lia
Town. And ban - ish ev' - ry care, O haste my Ce - lia,
And ban - ish ev' - ry care, O haste, O haste my

FAIR FLORA (Continued.)

A musical score for 'Fair Flora' featuring three staves of music with lyrics. The music is in common time, key signature of two sharps, and consists of measures 11 through 15.

The lyrics are:

haste a - way, haste a - way, haste a - way, to
Ce - lia, haste a - way, haste, O haste a - way to
breathe the ru - ral air, O haste
breathe the ru - ral air, O haste my Ce - lia

FAIR FLORA (Continued.)

187

The musical score consists of three staves of music in common time, key of G major (two sharps), with lyrics in parentheses below each staff.

Staff 1 (Treble clef):
O haste,
haste, haste a-
haste a-way,
O haste my Ce-lia
haste, haste a-

Staff 2 (Alto clef):
way, O haste,
to breathe the ru - ral air.

Staff 3 (Bass clef):
O haste to breathe the ru - ral air.



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